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Nurturing writing skills in the primary literacy lessons of the 'City of Film':

The impact of using moving images on attainment and
motivation

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'Nurturing writing skills in the primary literacy lessons of the 'City of Film':

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Abstract:

Despite a constant rise in the attainment of Sats results year on year, the perception remains that British primary school children are underachieving and that they are reluctant readers and writers. In order to motivate their students, some teachers use films as a visual stimulus to provide students with ideas and create a personal and emotion connection with the written text.

In the school years of 2013/14 I followed 21 primary classes which were taking part in a 'film literacy' scheme run by Bradford UNESCO City of Film. This initiative saw the training of teachers in the use of film as a tool in literacy lesson with the hope to raise attainment and motivation. Students and teachers completed questionnaires and interviews which were analysed in conjunction with observations and the students' literacy grades.

The research showed that both students and teachers recorded an increase in motivation. Further, significant progress in attainment also became evident: film literacy students raised their grades by 23.3% beyond the expected year-on-year increase. Improvements in inference, comprehension and vocabulary were especially praised. Students from schools with a low-income environment benefitted in particular.

The research discusses six potential reasons for these changes, two of which are based on the belief that film is a particularly suitable medium for teaching as it engages students emotionally. Although the thesis acknowledges that Bradford involved a unique group of schools in the film literacy training and research, it nevertheless argues that film could be useful addition to primary classrooms due to its potential ability to raise standards and engage reluctant young writers.

For my mum, who knew about this thesis long before I did,
and my dad, who once placed a newspaper article on my desk.

Danke für eure Unterstützung und Vorrassicht.

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‘We need to find out what’s unique about film, why use it,
with the objective of showing how attainment
levels can be raised by using film as a tool’
British Film Institute, 2012

‘We must hammer home the value of culture to our economy.’
Former culture Secretary Maria Miller, 2013

1 Introduction

In the school year of 2011/12, Bradford, the world's first UNESCO City of Film, began the country's first extended 'film literacy' initiative, a course which would train over 50 primary school teachers of the city by 2014. Plagued by low attainment and particularly unmotivated boys, it was hoped that the introduction of film to primary school classrooms would engage students and teachers alike. Specialist education consultants from the local Innovation Centre were hired to lead and support teachers in their use of audiovisual resources.

Anecdotal evidence suggested that the first year of the scheme had been a success and in summer 2012 a second and then a third year of the project were commissioned. By 2013 it had become clear that although some positive data seemed to emerge from the project both in terms of grades as well as teachers' impression of the student's motivation, there was no coherent and objective evidence of the impact which was so clearly visible to the team and teachers. A PhD was commissioned which would assess the project's results on motivation and attainment.

When I joined the Film Literacy team in the autumn of 2013 little did I know how many organisations were interested in its outcome. As the first longitudinal mixed method study on the use of film in classrooms, the British Film Institute (BFI), Into Film and several others companies took an interest in a validation of their film education initiatives. Working on the literature review I quickly discovered that the academic background of the project (the use of film as a tool) was almost non-existent and it proved an interesting challenge to design a study which would draw on some aspects of film, some of education and others of psychology.

This chapter will give a brief introduction to the PhD and outline my motivation and approach. It will also summarize the content of the chapters and guide the reader into the first part of my literacy review: Film and education.

The use of film in education is a topic which has been covered infrequently and mostly anecdotally (Vetrie, 2004). Although a lot of good practice can be witnessed in schools and organisations such as the BFI have previously funded projects which used film as a stimulus, these programs are very rarely evaluated and even less often investigated by a trained researcher. The focus is often on qualitative interview data which does not encourage the teachers to share their experience beyond the notice that students were more 'motivated' when film clips were used.

'Media literacy', the study of media texts in their own right, on the other hand, is a growing and acclaimed area of research. David Buckingham, Cary Bazalgette and many others have brought the importance of the subject to the forefront of academics' and practitioners' minds. Concerned with the significance the role media plays in our lives, they campaign for a more critical and organised integration of the subject into the national curriculum

While media literacy has done much to define what media is and how we interact with it, the field's discussion remains firmly rooted in the foundation of 'media for media's sake', rather than harnessing the power of audio visual texts for other educational purposes. In an age where 'real [educational] events are measured against some unattainable ideal' of the highest possible achievement (Pratt, 2004, p. 62) and progress of students becomes ever more important for everyone involved in the education system, we have to acknowledge that media has the potential to become a powerful tool which engages students at home and beyond.

As a teacher myself, I understand the necessity of engaging resources and have often felt at odds with a system which would decrease the joy of sharing knowledge and restrict teachers creative freedoms. 'A compulsory curriculum for initial teacher training in the UK, coupled with the implementation of all-but-compulsory approaches to the teaching of literacy and numeracy, and enforced by a punitive inspection system, leads to the creation of regimes of truth which it is virtually impossible for teachers, trainee teachers and researchers to break away from' (Atkinson, 2004, p. 41). Film has the potential to act as a useful tool *and* to create happy moments in the classroom.

Students' love of film has been well documented and becomes especially evident in box office successes and high viewing figures of children's film and other media. Young people are often keen to express their preference of films and especially enjoy dressing up as their screen heroes. The Disney film *Frozen* (Buck & Lee, 2013) has made \$1.3 billion in cinema tickets alone (as of November 2015).

While it seems common sense that students enjoy watching films and talking about them, their relationship with writing is less clear (Barbeiro, 2010; Holmes, 2001). An extremely limited number of studies have investigated how children feel about learning to write in schools and although there is some evidence that boys and girls prefer different genres of writing (Browne, 1993; Maynard, 2001a; Senn, 2012), the topic remains very complex and is often connected to exam pressure and anxiety (Loveys, 2010; Paton, 2012; Richardson, 2013). Understanding how students really feel about writing needs to be at the forefront of our minds if we want to work on their perceived reluctance (Maynard, 2001a; Senn, 2012). Do students really not enjoy writing? Is there a difference between the perception of boys and girls? And can the use of film have an impact on the perception of writing?

Excited to 'cross discipline boundaries' (Atkinson, 2004, p. 35), the PhD thematically follows the focus of my masters, a project which investigated how often and to what purpose teachers used film clips in their lessons. While the previous study had taken place in a secondary school in London, the new project would introduce me to Bradford and its unique ethnical make up and primary schools. Moving on from the case study of a secondary school to the assessment of a whole program which included over 20 educational institutions, I nevertheless was able to make good use of many skills I had learned the previous year.

This thesis contains nine chapters plus the bibliography and the appendices. It moves from an introduction of the four areas I am covering in this thesis (film, literacy, emotion and motivation) to an overview of the Bradford Film Literacy scheme. Once this context has been covered I introduce the methodology and methods I used for my investigation and present the data I have gathered in the process, according to each research method. Chapter eight brings all strands

together in an analysis which returns to my research questions and the last full chapter concludes the research and what I have learned.

The investigation uses a mixed methods approach to understand how students and teachers experienced being part of the Film Literacy scheme and whether the project has had an impact on motivation and attainment. A range of data was collected which included interviews, questionnaires, observations and test scores. Results were combined and analysed to answer the three research questions

- 'Can the use of film lead to an increase in motivation?',
- 'Can the use of film lead to an increase in attainment?' and
- 'Could film's ability to emotionally engage its audience be the reason for either of these potential impacts?'.

The study primarily draws on the work of a range of individuals who have shared their experience of use of film in the classroom: Ann Dyson, Michael Vetrie, Brad Smilavich and Nicole Lafrenie as well as some others. Classic psychological theories such as expectancy value theory are also drawn upon. The thesis includes three different methodologies due to the breadth of its research methods: Cross-sectional, case study and longitudinal cohort study. It has been especially influenced by Steven Gorard and his belief that only diverse data collection can give the researcher some indication of the situation they are trying to investigate.

Film's reputation as a teaching aid has not always been positive and some researchers have noted the tendency for the audio visual to distract students from their education tasks rather than improve the learning experience. I understood this thesis as a way to help the students and teachers communicate their experience of the film literacy scheme and can only hope that this one 'study has the potential to cast doubt on existing assumptions'(Joanna Swann, 2004, p. 26).

When I began the study in 2012, it felt like the ideal opportunity to showcase an extraordinary project which was highly praised by everyone who was part of it. I wanted to spark a change in the way the government and educators in general saw film: moving from a 'Mickey Mouse' subject to an exciting teaching tool which could

help to engage students everywhere. Four years later this ambition has stayed with me, but I am now aware that 'it seems absurdly over-ambitious [and it] certainly it condemns me to a lifetime of disappointment' (Pratt, 2004, p. 51). I also hope that despite my passion for the subject (or rather because of it), I have created a study which is as objective as possible for a researcher in its approach and successful in bringing together a field of study which has consisted of shrapnel at the best of times: the use of film in education.

The first chapter will introduce the historical background of film education, followed by a discussion of film's use *in* education and its association with media literacy and specifically film literacy. It will critically discuss the available education case studies in which film has played an important role and pin-point areas which have been researched particularly poorly in the past: offering a unique opportunity of investigation which has the potential to impact on literacy classrooms everywhere.

2 Film and Education

2.1 Context

Film's position in the curriculum has changed substantially over the past 100 years. One of the main questions which practitioners and policy makers have asked themselves since the first use of film in a classroom is whether film 'should [...] be extracurricular, or [whether it] should it be an entitlement and as thus embedded in the curriculum' (British Film Institute, 2012a, p. 12). In this section I am going to give a quick outline of film's development as a subject and its political position in the curriculum.

Bolas divides the integration of film into education as a story of three steps: The film appreciation decades (1930s-1950s), the 'transitional years of screen education (1960s and 1970s) and the media education decades from the 1980s on' (2009, p. 5). Only in the latter period we can see the critical recognition of film and media as a subject in the context of state secondary and Sixth Form education; a move which was helped by extensive film and education research towards the end of the 1970s.

One of the main champions of film education in the UK is the British Film Institute (BFI), which was founded in 1933 and appointed its first education officer in 1950. In its discussion of film education in 2012, the BFI summarised its role to promote collaboration, advocacy, focus and clarification (British Film Institute, 2012d, p. 3). It argued that film education should concentrate on the acronym REAL (Relevance, Engagement, Attainment and Literacy) (British Film Institute, 2012d, p. 3) and these values were already visible very quickly after the initiation of the first film education officer. In the 1960s and 1970s, the BFI worked with the Inner London Education Authority (ILEA) to distributing free short films, extracts of feature films and teaching materials to encourage teachers to make better use of them medium as a teaching aid. At the time, less accountability on part of the teachers and the absence of a national curriculum meant that educators were more likely to follow their own passion for cinema and the campaign was well received.

Whilst teachers were not yet bound to the National Curriculum, they were encouraged to teach towards the same exams, controlled by independent exam boards. This system is still in place today, regulated by the government's Qualifications and Curriculum Authority (QCA). Each exam board can set up new qualifications, which led to teachers lobbying for a recognised media qualification in the 1970s. Their cause was aided by the rule that assessment had to include written and timed exam but coursework could also contribute to the grade. Introduction of a Media Studies O-Level was a turning point as it lent the subject 'status and sustainability' (Bazalgette, 2007b, p. 5). A Film Studies O Level followed media in the 1980s.

In 1982, Sir Keith Joseph, the Secretary of State for Education, ordered a review of the impact of popular TV on school children, after his chauffeur had complained to him how the TV series *Grange Hill* (Barber & Smith, 1978) had corrupted the nation's youth. This review resulted in the setting up of ten regional conferences, which in turn, tried to establish what kind of media education the children of the nation should receive. 'Special courses in media studies are not enough: [finally it was agreed that] all teachers should be involved in examining and discussing television programmes with young people' (Bazalgette, 2007b, p. 7). For the first time in the history of education, a universal entitlement of media education was agreed upon.

Unfortunately much of this enthusiasm changed in 1988 with the introduction of the National Curriculum. Media education was only included as part of English, and became a sentence in a very short 'non-literary text' section. This development was representative of the government's attitude towards media and film studies at the time. Under Margaret Thatcher's government Media was branded as a 'Mickey Mouse' subject and in 1993, proposals were published which suggested to revise the English curriculum and indeed remove all traces of media education.

As a result, the BFI held a two-day event at the NFT in November 1993, called 'A Commission of Inquiry into English: Balancing Literature, Language and Media in the National Curriculum'. Although the conference agreed that media belonged into the subject of English, the attendees strongly argued for an increase in media presence as part of the curriculum. The panel was chaired by Baroness Mary Warnock, who

concluded that 'the idea of learning about the media as a general entitlement is now a widely-accepted principle, which we would endorse' (Bazalgette, 2007b, p. 9). As a result, media studies stayed and was soon to be strengthened by the introduction of the Media and Film A-Level.

The discussion around the 'value' of film and media studies soon entered the capitalist spirit of the 1990s- namely its relevance to the British film industry. In 1998 the Department for Culture, Media and Sport (DCMS) set up a Film Policy Review called *A Bigger Picture* (DCMS, 1998). The report argued that one of the reasons why British people did not engage with their own film industry was that they did not possess the media literacy to enjoy and understand them as much as Hollywood productions.

As condescending as the statement was, it inspired the establishment of the Film Education Working group, which in turn led to the production of the report *Making Movies Matter* (Bazalgette, 1999). *Making Movies Matter* drew together 22 proposals which suggested ways in which an awareness of film education could be increased. The report was directed at policy-makers and the UK moving image industry. Seven years after the initial proposal Cary Bazalgette created a review of the suggestions and the way that the industry and politicians had interacted with the goals (Bazalgette, 2006a). Whilst she noted that many of the suggestions have taken shape due to external organisations and media practitioners, the response from policy makers was poor and uncoordinated. In 2007 she granted that BFI had strived to follow up on at least some of the recommendations by creating materials for teachers (Bazalgette, 2007b).

In 2003, the Communications Act gave the Office of Communications (Ofcom) responsibility for 'media literacy'. This was the first time that a statutory body was asked to have an impact on teaching and learning and this development caused mixed reactions. In its definition of media literacy, Ofcom concluded that everybody should know how to access media and some, more advanced people, could also criticise it. This definition placed firm emphasis on the physical objects which 'channelled' media (such as computers, phones, tablets...) rather than the meaning and messages of media itself. Cary Bazalgette staged an extended criticism of

Ofcom's simplistic (and capitalist) approach to media literacy at the BFI Media Studies conference in 2006, condemning the approach that 'the more advanced kit you've got, and can use, the more media literate you are' (Bazalgette, 2006b, p. 12).

As a reaction to Ofcom's publication, the BFI and UK Film Council collaborated with BBC and Channel Four to set up the event 'Inform and Empower' in January 2004. It was meant to connect people who believed that media literacy was more than just the accessing of media. Following the conference, the same quartet set up the Media Literacy Task Force, which in turn led to the production of the Charter for Media Literacy. The organisation argued that media literacy should be concerned with the 'three Cs': Cultural, Critical and Creative.

Whilst the original National Curriculum included very little media education, the new *Primary Framework for Literacy* (2006) mentioned a range of multimedia approaches. It suggested podcasts, television adverts and cartoons as ICT resources and acknowledges that 'many powerful narratives are told using only images'. In addition to books, it also mentioned written text includes magazines and leaflets and print 'on screen'. In the context of the subject history, there is further the suggestion to 'watch a short extract of a TV drama set in the past'. Whilst these suggestions are far from revolutionary or extensive, they highlight the government acknowledgement of young people's aptitude for media consumption.

The start of the 2010s proved to be an extraordinary time for changes in media consumption, especially in young people. 58 per cent of children go online at home and many more children use phones and tablets. In 2012, Ofcom found that 18 per cent of five to seven year olds access their devices in their own room and 14 per cent on their own. For the first time, the age of children who interact with media is below or just at pre-school level: More 5-7 year-olds start using smart phones than ever before.

Much of the media which is accessed is visual. 30 per cent of children between five and seven watch Youtube and this figure rises to 49 per cent amongst the eight to eleven year olds. However, TV is still children's favourite medium with five to eleven year olds spending double as much time watching TV than on the internet, playing

computer games or listening to the radio. Children also watch TV earlier: 98 per cent of three to four year olds watch TV and 66 per cent DVDs. Rating which media they would miss most, 53 per cent of five to seven year olds and 46 per cent of eight to eleven year olds named TV.

These high numbers of media consumers is reflected in a drastic increase in the number of young people who wish to engage in media courses. Between 1996 and 2006, the UK saw a 295.25 per cent increase of students taking a film course at university (Bolas, 2009) and in 2005 approximately 80,000 young people took media studies at level 3 (Bazalgette, 2007a, p. 4). However, whilst these statistics show a high demand for media courses, it is still only six per cent of students that take exams in media studies and A grade passes are low compared to other subjects (13.6 at A2, compared to 20.7 in English).

Today, a range of organisations supports the teaching of film in the UK. Apart from the 145 further and higher education institutions listed on the website of The Universities and Colleges Admission Service (The Universities and Colleges Admission Service, 2013), the BFI, Skillset, First Light, Film Club and many other companies carry the torch for media education. There are around 200 regional independent cinemas and up to 300 film education providers in the UK (Bazalgette, 2007a). The BFI resources on the use of film in schools now reach an estimated one million children annually (Bazalgette, 2007b, p. 11) with 60,000 copies of teaching resources sold by 2006 (Bazalgette, 2006b). In 2006, 40 out of 147 local authorities were involved the BFI lead-practitioner scheme.

The relationship between the people involved in film education and policy makers is difficult. Many have called for the establishment of one central body to bring together different groups and sources (British Film Institute, 2012d, p. 15). Whilst the BFI were reluctant to take on that role (at least until the awarding of extra funding in 2013), no other organisations were willing to start the mammoth task of uniting a patchy movement of media educators all over the UK. 'The government needs to be pressured. But by whom?' (British Film Institute, 2012a, p. 10). This is one of the reasons why Terry Bolas called for 'a systematic strategy for learning with and through film education' (Bolas, 2009, p. 4).

Apart from the BFI, several other parties have an invested interest in the shape and implementation of film education. From the politicians who create the National Curriculum and its implementation to Ofsted and the schools and teachers who follow the guidelines, the education landscape of the UK is challenging and multi-faceted. Parent's perception of film as a 'soft' subject feeds back down to students' choices of media studies at A level' (British Film Institute, 2012d, p. 7) and film professionals often struggle for time and resources to get involved (British Film Institute, 2012a, p. 14).

Within the context of the multitude of parties, several factors shape the film education landscape in the UK at the start of this PhD. In 2012, the BFI launched its new scheme 'Film Forever', whose aim was to 'support and nurture the next generation of film makers' (British Film Institute, 2012b, p. 2). It stressed that 'educating young people is one of the most important investments we can make' (British Film Institute, 2012b, p. 3). The 'Film Forever' document was very much a document produced in the time of economic cutbacks, emphasising the prudent use of resources and the importance of statistical evidence and research. Investment of money had to be accounted for. However, with a significant investment of £10.5m from the BFI plus £31.7m from the lottery towards film education, they set the high goal that soon 25 per cent of children should be involved in film as part of their formal education.

The document sparked a bid from film education organisations and in 2013, First Light and Film Club, two government funded initiatives, were awarded the support of the BFI, creating the program 'Film Nation', which was eventually renamed 'IntoFilm'. This development did not only rekindle the spark of asking what 'film education' really was, but it also provided a new opportunity to shape a national movement of film educators who value film's ability as a teaching tool. Already in 2007, Cary Bazalgette had argued that the film education 'provision [which had] been patchy and of variable quality' (Bazalgette, 2007a, p. 1) was starting to come together: Film Nation finally has the opportunity to build on previous good work and unite all film education under one umbrella.

Despite these positive developments, very little research is taking place which evaluates and defines the benefits of film and media education. The biggest one to date has been *Mapping Media Literacy*, which cost £30,000, took five months and only addressed the secondary school level. It concluded that 'in Media Education, policy-making, planning and provision are fragmentary and this is not seen as a priority area for education' (Bazalgette, 2007b, p. 14). In 2012, the BFI hoped to improve the status of media but calling on experts to attend a conference entitled 'Redefining Film Education' but a failure to publish coherent debates of the seminars prevented a national discussion.

Initially, the PhD was started with three particular problems in mind which influence the development of film education in the UK. Firstly, there was very little academic research which supports the use of film in schools. As the BFI noted in 2012, 'there is a lot of anecdotal evidence available but nothing robust to prove the impact of film education on learning' (British Film Institute, 2012a, p. 5). Secondly, terms such as 'film literacy' and 'film education' were often used in different contexts and describe a range of practices. Was studying film 'about getting a job within creative industries or is it about "involvement" with film?' (British Film Institute, 2012a, p. 5).

Thirdly, there was very little collaboration taking place. The BFI's support of IntoFilm, First Light and Film Club came at the cost of the closure of Film Education. Teachers who produce resources were unwilling to share them and the use of film was still a touchy topic in many schools. 'People aren't working together for fear of their ideas being stolen, there's a lack of resources and a lack of awareness of what resources are currently available' (British Film Institute, 2011, p. 12).

In addition to these overarching problems, limited support from the government (Ipsos MORI, 2012), lack of teacher training (Bazalgette, 1999; Bolas, 2009), demands by Ofsted (British Film Institute, 2011), a learning culture focused on exams (Walker, 2012), the constant evolving of technology (Driscoll Lynch, 1980) and film's reputation as pure entertainment (Bazalgette, 2007a; Hadzigeorgiou, Kodakos, & Garganourakis, 2010a) have hindered film's development into a consistent medium used for education. However, 'no worthwhile educational enterprise can be founded on a negative attitude' (Bazalgette, 2004, p. 10) and this

thesis champions film as a tool in the only context it has the power to: that of research and academia.

As film and education evolve side by side (but not necessarily together) it will become more important than ever to understand the extraordinary role that moving image productions play in (young) people's lives.

2.2 Defining the terms ‘media literacy’ and ‘film literacy’

In the previous section, I argued that the three main problems which held back the development of film education the UK were lack of collaboration, research and definitions within the field. While discussing the former goes beyond the scope of this PhD (but could initiate the beginning of another investigation), the following sections will outline the available literature on the topic of film and education. In this chapter, I will begin the process by drawing together the available literature, before attempting to pinpoint a description of the terms ‘media literacy’ and ‘film literacy’.

It seems that the best way to approach a definition of film literacy is by acknowledging that with the multitude of parties, we are ‘unlikely to find one final definition’ (British Film Institute, 2012d, p. 2). Cary Bazalgette even takes this point of view one step further: ‘The most salient fact about it as far as any attempts at a comprehensive account are concerned is that *no one actually knows what’s going on*’ (Bazalgette, 2007b, p. 13). Whilst I do not necessarily agree with Bazalgette’s bleak outlook and even hope to disprove it in this section, it is surprising that the BFI only claimed to ‘start the [definition] debate’ (British Film Institute, 2012d, p. 2) in 2012.

So, what does film literacy have in common with traditional literacy? Do we need to create different categories of literacy to describe the different ways in which we perceive, understand and contribute to the world? In fact: is the word ‘literacy’ itself ‘helpful in capturing creativity or is it a hostage to fortune?’ (British Film Institute, 2012a, p. 4). The following section will attempt to shed light on these questions and position film literacy in its cultural context.

2.2.1 Traditional literacies

The Oxford English Dictionary defines literacy as ‘the ability to read and write’ (Oxford English Dictionary online, 2013). Literacy is a skill that needs to be acquired and which is supported heavily by education policy makers. Being able to understand written language around us is an essential ability in order to live as an

active part of society. Being fluent in literacy means being fluent in 'reading, interpreting and understanding' (Stafford, 2010, p. 1) the intended meaning. Further, literacy is also a term of worth: 'When we use the term "literacy" in relation to written media, the implication is that written media are of value, and that being literate comprises a set of skills that are desirable because they will enable you to access that value' (Bazalgette, 2004, p. 9).

However, even within its most traditional framework, literacy goes beyond the ability to simply understand the meaning of the words in front of us but it also suggest the critical capacity to make sense of them as part of different contexts and structures. According to *The Braid of Literature: Children's World of Reading* (Wolf, 1992), when children read stories, they interact with them and change them according to their own unique experience. This shows that they have really understood the narrative. As part of this experience they create their own analytical framework; discarding what does not seem important at the time but instead interacting with what they deem to be the most valuable part of the story they are interacting with. As a result, literacy could also be described as the ability to relate whatever is read or written to your personal role as a reader or author.

A range of researchers have looked at technology's ability to enhance traditional literacy skills (Burnett, Dickinson, Myers, & Merchant, 2006; Lankshear & Knobel, 2003; Larson & Marsh, 2005). Merchant (2009a) argues that one should think about 'reading and writing *with* new technologies' (p. 39), which should acknowledge that in addition to the written text on screen there are further 'modes of representation' necessary. His focus is 3D and online virtual world gaming and he investigated a literacy project initiated by Barnsley Metropolitan Borough Council (Barnsley MBC) in 2006 which was aimed to raise boys' attainment in literacy at Key Stage 2. The company Virtually Learning together with a group of education consultants and teachers, designed an online world in which children had to work collaboratively to construct narratives around clues. The pupils were able to move freely in the world and were encouraged to engage in written conversations with each other. Ten schools took part in the initial project. The dialogues in which the students participated were named as 'new genres of writing' (p.44) by Merchant. Whilst the children were motivated to write more and communicate effectively, Merchant also

notes that the scenario had a 'destabilising' effect which allowed teachers and students to interact in new ways. He encourages further research in the area of implementation of digital literacies and encourages teachers to build their confidence with the new media. Although Merchant uses the term 'digital literacy' as part of the project, he still focuses his research on children's use of reading and writing in the online world. He argues that 'alphabetical literacy is at the heart of digital literacy' (Merchant, 2013).

The traditional and partly simplistic definition of literacy as the ability to read and write has been heavily extended and contested in the last years. Authors such as Guy Merchant (2009b), David Buckingham (2003), Jackie Marsh (2005; 2003; 2005), Gunther Kress (2003) and Kathy Burnett (2006) have argued for a wider use of the word literacy- prefixed by categories such as 'digital', 'multimodal' (Kress, 2003), 'techno' (J. Marsh, 2003) and many others to describe the ability to de- and encode meaning from a wide range of sources. Their work draws on Gardner's (1993) idea of multiple intelligences, valuing different skills equally.

For a further discussion of traditional literacy and the way that it is taught in the UK, please refer to section 3 on page 38.

2.2.2 New literacies

Within this general context of literacy, 'new literacy' encompasses the ability to interact with digital and multimodal media. 'In short, new literacies involve the ability to think across media, whether understood at the level of simple recognition (...), or at the level of narrative logic (...), or at the level of rhetoric' (H. Jenkins, Clinton, Purushotma, Robinson, & Weigel, 2009, p. 48). The discussion of new literacy supports that the idea of literacy needs to evolve as technology is changing (Cope & Kalantzis, 2000; Merchant, 2009a) and it has been suggested that a complete new and more transformational pedagogy might be needed to understand what role technologies really play in our understanding of the world (Burnett *et al.*, 2006).

Pahl and Rowsell (2012) talk about a new literacy movement, which, in their eyes, adapts many of the characteristics that have been attributed to new media (and especially the internet): lived cultural practice, local-global connections, identity issues and felt emotions. In this context, literacy is defined as a social practice- 'when students draw on cultural experiences they have had in their lives, they have more fluency in their writing' (p.5). Pahl and Rowsell go on to emphasise that 'literacy learners bring their identity into the making of meaning' (p.6).

As part of the new literacy wave, 'visual literacy' has also come to the forefront, which describes person's ability to understand, analyse and produce pictures and film. Visual literacy is the ability to read and create images (Stafford, 2010) or indeed the ability to construct meaning from them (Giorgis *et al.*, 1999). Visual literacy has especially been championed in primary schools but its scope is still 'limitless and unfixed' (Stafford, 2010, p. 1). Stafford's *Teaching Visual Literacy in the Primary Classroom* (2010) names two benefits for the engagement with visual literacy at primary school level: its benefit as a skill for life and its ability to enhance literacy learning. In this way, Stafford argues that students will gain in a range of ways from being exposed to film; further increasing the importance of this thesis. We will come back to Stafford's work as part of the 'film literacy' section below on page 25.

2.2.3 Media literacy

In comparison to visual literacy, which only considers the use of pictures, 'media literacy' encompasses someone's ability to 'read', understand and produce all parts of different kinds of media, including sound, images and text. The term is currently used extensively by teachers, politicians and academics who try to pinpoint its role and importance to a 'literate' population of the 21st century.

Ofcom, the public organisation in charge of overseeing the implementation of media literacy in the UK, notes that 'at its simplest level, media literacy means being able to use a range of media and be able to understand the information it gives you' (Ofcom 2004). However, many organisations have argued that media literacy goes far

beyond the use and understanding of media or that the term itself is misguided in this context (Rollin, 1993a). Whilst some people such as Cary Bazalgette questioned the necessity of a new term in addition to 'media studies' and 'media education' (Bazalgette, 2006b), even Ofcom acknowledged that the definition of 'media literacy' is still not satisfying (Ofcom, 2012). In this context, the thesis could provide a useful starting point to pinpoint to a clearer classification of media literacy.

One of the first events which contributed to a closer explanation of media literacy was The Charter for Media Literacy (British Film Institute, 2005) which was created as a reaction to Ofcom's original statement. It named seven components which go beyond the previous definition by including criticism, creativity and civic responsibility.

We believe that media literate people should be able to

- use media technologies effectively to access, store, retrieve and share content to meet their individual and community needs and interests;
- gain access to, and make informed choices about, a wide range of media forms and content from different cultural and institutional sources;
- understand how and why media content is produced;
- analyse critically the techniques, language and conventions used by the media, and the messages they convey;
- use media creatively to express and communicate ideas, information and opinions;
- identify and avoid or challenge, media content and services that may be unsolicited, offensive or harmful;
- make effective use of media in the exercise of their democratic rights and civic responsibilities.

Fig. 2.1 The Charter for Media Literacy (British Film Institute, 2005)

This positive and empowering approach to media literacy provided a strong contrast to that of Ofcom and many other organisations which saw the value of media education in its 'preventive' function. Whilst Ofcom wanted to teach children about the internet to protect them from it, Bazalgette and the BFI based their expectations on what the media can achieve, rather than suspicion of their intentions or values

(Bazalgette, 2007a, p. 3). The Charter for Media Literacy provided the foundation for the '3 Cs' of media education which formed the backbone of the BFI's approach to curriculum support and design: media was to be connected with Culture, Criticism and Creativity (Bazalgette, 2004, p. 11), allowing students to use media for their own expression.

If we define media literacy as the ability to decode, analyse and encode media texts, it is media education which achieves this ability. Problems arise once we consider the vastness of this task. In the new millennium, the media landscape stretches from newspapers, TV and film to the internet, interactive games and mobile media devices. New products appear every day and as such, new forms of media need to be considered by students and teachers. Within the field, media education has tended to focus on overarching themes, but even these provide an almost impossible mountain to climb. 'Courses are [...] based on conceptual areas such as media institutions, media language, audiences, representation, and require students to engage with theoretical debates on topics such as hegemony, uses and gratifications, narrative, realism and genre' (Bazalgette, 2007a, p. 5). These categories allow teachers to approach media as a holistic concept.

Beyond the social theory often connected to media education, there is a vast field of practical skills acquisition and general understanding of how the different types of media functions. 'Students must learn the affordance of different tools and information technologies, and know which functions tools and technologies excel at and in what context they can be trusted' (H. Jenkins *et al.*, 2009, p. 38). In his paper 'Media Literacy for the future', Tom Davenport (Rollin, 1993a) laments that the educational landscape of the early 1990s rarely gave students the opportunity to actually create media. He stressed its importance for the building of a democratic and participatory culture. Similar calls for participation came from Masterman (1990) and more recently Gauntlett (2015), who is particular advocate of hands-on engagement of young people.

This idea of a development of skills in order to participate in a communal culture is also something that we find in other documents. 'Confronting the Challenge of Participatory Culture: Media Education for the 21st Century' (H. Jenkins *et al.*, 2009)

discusses the culture and creation of media content amongst teenagers and its benefits to curriculum development. The authors name four integral parts of participatory culture: affiliation, expressions, collaborative problem-solving and circulations. These forms are hindered by what they call 'the participation gap, the transparency problem and the ethics challenge' (H. Jenkins *et al.*, 2009, p. 3). The article focuses on American students and culture but its notion is still relevant to application in the UK or most of the western world, where youth and online culture prevail to the same degree as in the USA. Reflecting on its use of literacy, the authors note that 'participatory culture shifts the focus of literacy from one of individual expression to community involvement' (H. Jenkins *et al.*, 2009, p. 4). In effect, students learn new skills in order to interact with others.

Jenkins *et al.* name a range of media making abilities and general skills which the students acquire as part of their interaction with media: play, performance, simulation, appropriation, multitasking, distribute cognition, collective intelligence, judgement, transmedia navigation, networking and negotiation (H. Jenkins *et al.*, 2009, p. 4). Very few of these can be found as part of the national curriculum. Whilst Jenkins *et al.* are very successful at dissecting the different parts of preliminary online culture they wish to discuss, the recommendations section offers few points which actually focus on formal lessons- much of the conclusion draws on after school activities and general curriculum design.

Creating content together and communally enjoying the outcome of a project sharply contrasts with the ways in which schools normally operate: students get graded individually and projects are created only on a short-term basis. Students also work towards the best possible mark rather than the best possible project outcome for all. Online communities generally work on the notion of 'collective intelligence' which advocates the pooling of resources for the greater good (P. Levy, 2000). A good example of this is the online encyclopaedia Wikipedia which includes more than 24 million articles, created by volunteers from around the world (Wikipedia, 2012). This requires a very different approach and literacy than is adopted in formal education.

However, many teens already have the ability to interact with media when they come to school: in 2005 more than 57per cent of all American teens created online content

as part of their interaction with the internet (Lenhardt & Madden, 2005). Media is now a part of everyone's daily lives and yet media education has yet to increase its availability and impact. Thoman and Jolls emphasise this by saying that 'although most adults learned through English classes to distinguish a poem from an essay, it is amazing how many people do not understand the difference between a daily newspaper and a supermarket tabloid, what makes a website legitimate and another one a hoax, or how advertisers package products to entice us to buy' (Thoman & Jolls, 2005, p. 182).

In addition to the introduction of the internet to the media curriculum, many educators are starting to look at media literacy connected to computer games. In the article 'Computer games- pushing the boundaries of literacy' (Beavis and O'Mara 2010), the authors discuss two case studies in which teachers used computer games as part of their lessons. Study one looked at literacy and research skills. It is set in an all-boys school with particular emphasis on 'increasing literacy and engagement' (Beavis & O'Mara, 2010, p. 67) and focuses on a Year 9 English class. The researchers considered the representation of violence and reflection on the students' gaming selves by encouraging students to analyse their own games. The teacher hoped that through the exercise, the students would become 'more analytical, reflective and critical about texts' (Beavis & O'Mara, 2010, p. 69).

Study two shows computer games' influence on production and design skills by looking at Year 8 students who designed their own computer games with their teacher within a semester of multimedia studies. The article discusses the multiliteracies that the students accessed, the notion of the 'wall-less' (Beavis & O'Mara, 2010, p. 70) classroom and the shift in the relationship between the students and their teacher. Students enjoyed creating work for their peers and interacting with their own creations. Unfortunately the article includes very little discussion of the impact on the students and these case studies stand more as an example of possibilities rather than an academic study. Whilst the authors suggest benefits such as 'on screen semiotic signalling and juxtapositioning, contextual understanding of play and plot structures, relate narratives and genres, games' affordances and organisations and kineiconic (Burn & Parker, 2010) elements of play' (Beavis & O'Mara, 2010, p. 74), few of these are discussed in detail. Is

important to note that the author uses the word 'writing' as a simile to 'creating' or 'making' which shows a flexible use of the vocab we strongly connect with the traditional use of literacy.

Overall, the aim of media education has been claimed to range from 'guarding' children (Ofcom, 2004) to the development of creative and unique expression (Bazalgette, 2007b; British Film Institute, 2005). Definitions of media literacy do not always include the production of media but where creation is taking place it is often connected to giving young people a voice (Burn & Parker, 2010; Rollin, 1993a) and access to community (Beavis & O'Mara, 2010; H. Jenkins *et al.*, 2009; Lenhardt & Madden, 2005).

While neither new literacies nor media literacy are at the heart of this investigation, they provide the context from which film literacy and the use of film as a tool in education has developed over the years. They also excellently illustrate the mood which surrounds the topic of 'film and education' in all its guises: definitions are unclear, opinions run high and collaboration is low.

2.2.4 Film Literacy

In 2012, the BFI called for a series of lectures and discussion groups which aimed to strengthen film's role within education and hoped to justify its position in the curriculum. Whilst educators and academics were clear about the value of film as a whole, there seemed to be very little consent about what made film a special medium to use within education. In the secretary's notes about one of these focus groups we find the line: 'There is nothing here that speaks strongly enough as to WHY film, rather than theatre, etc.' (British Film Institute, 2012a, p. 19).

This confusion is especially interesting if we consider film's success at establishing itself as an independent subject within the media landscape. Whilst 'education about press, radio, the music industry, online and digital media, remains poorly developed' (Bazalgette, 2007a, p. 3), a great range of practitioners and academics have helped film education to advance to a critical and well-resources subject. Academic work has considered the history of film education (Bolas, 2009), the growing prestige of

film studies across the world (Henzler, Pauleit, & Ruffert, 2010) and the use of film making skills across the curriculum (British Universities Film and Video Council, 1995; Watson, 1990).

Several academics in the field have argued that the term 'film literacy' is misguided and might restrict the breadth of the subject (British Film Institute, 2012d, p. 7). For many people, the term 'film' seems to echo the 'Mickey Mouse' reputation established by Margaret Thatcher in the late 1890s. In addition to this political context, 'film' does no longer accurately describe a mostly digital medium which features across a wide range of the media landscape. In Wales efforts are made to use the term 'Moving Image' Education. This has been implemented in all their policies. This change has also been considered for England (British Film Institute, 2012d, p. 2).

Similar to the above definition of media literacy, film literacy should be considered the outcome of film education. Film literacy defines the ability to decode, analyse and encode film- namely being able to understand how a film is made and being able to create one. These processes require students to critically interact with the medium and its meaning. Where film literacy is equalled with critical viewing skills (Teasley & Wilder, 1996, p. 117) arguably much of its value is left out. Film literacy's value in society has been supported by a huge range of researchers and organisations (Bolas, 2009; British Film Institute, 1999, 2012b, 2012d; Buckingham, 2003; Jacky Marsh et al., 2005). It's most comprehensive defence is phrased by the Film Agency for Wales: "We live in a world of moving images. To participate fully in our society and its culture means to be as confident in the use and understanding of moving images as of the printed word. Both are essential aspects of literacy in the twenty-first century" (2009, p. 6).

Surprisingly, it is film's most prestigious supporter, the BFI, which limits film education's reach by failing to provide a coherent definition of its aims. 'One suggestion is that it's reading, writing and speaking skills- participating in discourse and discussions about culture/ meaning/ values not just literature and art, but also film and television' (British Film Institute, 2012d, p. 10). Film literacy here, then, is defined as the ability to understand film, but not to produce. However, within the

same document, it was also argued that 'making films is essential as watching them, just as you have to read to be able to write' (British Film Institute, 2012d, p. 9)- a contradiction which is apparent in a lot of the BFI's film education literature. In 2012, three documents argue for both for the 'recognition of film in its own right' (British Film Institute, 2012a, p. 5), its 'value as a teaching tool' (British Film Institute, 2012b, p. 11), and the need for attainment targets (British Film Institute, 2012d, p. 12), only to conclude that 'film education isn't quantifiable on a spread sheet and that's exactly why it's brilliant' (British Film Institute, 2012a, p. 16). Such confusion has contributed to a very woolly definition of film education's aims and objectives as part of the curriculum and outside of school.

Teaching the ability to read and produce film, especially in the primary school classroom, has been discussed to various degrees. For example in 1981, Jill P. Mary compiled a book length bibliography of children's films resources for primary school teachers. In the introduction to *An Antic Art* (Rollin, 1993a) she argued that whilst many people were engaged in a discussion around film's importance to the curriculum at the beginning of the 1980s, fewer and fewer people remained interested in the topic after the introduction of the national curriculum. She praises *An Antic Art* for re-introducing the topic to primary school teachers. The book sets out to work against the interpretation that film is a substitute for books and that the written work is the 'real' work. It aims to discuss all issues surrounding film and media education: 'audience, profit, technology, pedagogy, accessibility and values' (Rollin, 1993a, p. xiv). Whilst Rollin's efforts should be applauded, *An Antic Art* now seems dated because of its lack of film making opportunities. Where cheap cameras and editing suits in schools still seemed a distant dream in schools 20 years ago, they have become a reality today. Rollin's message however, seems anything but old-fashioned. As 'film is as common (if not more common) in the average home as written material is' (p. ix), her passionate manifesto for the inclusion of film in schools rings just as loudly today.

The comparison of the discussion of films and written texts is a substantial feature of the literature surrounding 'film literacy'. Teacher Michael Vetrie for example compares the use of Sophocles' Oedipus the King, written in the fifth century BC, with the thriller *A Simple Plan* (Raimi, 1999). He argues that the value of the

narrative goes beyond the written medium and should be embraced in a more modern version in order to explain it to students. Vetrie argues that both plays and films represent forms of media which were created at the height of their medium's popularity and as such demand equal attention and discussion. His approach to analysing film mirrors that of a book: Dissecting characters, narrative and grammar. He closes his article with the position that 'we must remember that our purpose in bringing film into the classroom is to utilize it as literature' (Vetrie, 2004, p. 44).

Stafford (2010) advocates the use of film as an engaging tool to foster traditional literacy, but simultaneously promotes the understanding of *mise-en-scene*, camera techniques, editing, lighting and sets, acting, make up and costume. He uses film to 'compare how a written text and a visual text present the same information' (p.98). However, whilst Stafford sets out to discuss film as a literacy aid, most of the chapter is based on film focuses on visual literacy rather than traditional literacy. Stafford places special emphasis on inference skills and includes questions which test understanding in every exercise he proposes.

On certain occasions the term 'film literacy' is used synonymous with 'visual literacy', as for example discussed by Margaret Bodde, the co-executive director of the Film Foundation. The Film Foundation aims to raise visual literacy levels. 'If you look at any great work of literature you can break it down by the use of words, alliteration, and different grammatical structures that help convey meaning and emotion. (...) If you get kids and teachers to analyse and break down films the way that they do literature you can really get a lot of value out of that' (Daily, 2005). Unfortunately Daily's article for *eContent* remains vague on what exactly visual literacy is and this flaw remains a big problem for the definition for 'film literacy' as well.

Apart from the general lack of sharp definitions we have already encountered in the topic of media literacy, film literacy also suffers from deficit of rigorous academic research within the field. Whilst many practitioners have written about film's ability to engage children and film literacy's necessity as a modern skill, illustrated by examples from their own classrooms, most of the research is anecdotal and misses a coherent methodology. One example for this is *The Antic Art- Enhancing Children's literacy experience through film and video* (1993a), where Rollin attempts

to summarise the current state of research, but has to grasp for objective examples of true impact. Her chapter 'Mediagraphy' finally offers an annotated bibliography of children's films and books, but fails to include theory which is based on research.

A reoccurring topic within the film literacy debate is film's impact on very young children. Although discussions about the effect of the media have not been resolved and probably will not be for a very long time, if ever, we have to accept that even very young children learn to decode moving images on their own. By accessing the moving image text, children actually learn about film much earlier than they learn to read and write: 'they independently start to learn its distinctive (but highly accessible) language before they learn to speak and long before they learn to read print texts' (British Film Institute, 2012d, p. 17). Children engage with film from a very young age and where previous generations focused on the moving images on TV, more and more young kids now receive them through computers and mobile technologies such as iPads. 70 per cent of children turn on TV by themselves by age two, 45 per cent of three year olds can use a mouse to point and click and by age six, 34 per cent of children are looking at websites on their own (Jacky Marsh et al., 2005). This data has been used by film education campaigners to illustrate the need for early film education in schools.

Overall then, film literacy remains a divided and diverse topic within the discussion of the new literacies movement. Where most academics and practitioners agree on the value of being able to critically engage with a film, there is still a debate about whether this has to include the production as well as the reading of moving images. A range of academics have argued for the connection between the grammar of film and written language (Daily, 2005; Stafford, 2010; Vetrie, 2004) but little research has taken place to relate this bond to the actual practice of teachers and students. Reliant on mostly anecdotal research, the area remains fiercely loyal to its medium but will probably not be able to emerge as a distinctive academic pocket or professional practice without a unified vision of its core aims and definitions.

2.3 Film in children's lives

Before we begin to talk about film as a tool in the classroom context, let us first emphasise and explain the role which film plays in many children's lives.

Children's identity is constructed and constantly changes as young people get older. Buckingham and Sefton Green (2004) talk about the important role popular culture plays in this context: media texts offer the inspiration for imaginary spaces in which children can explore different versions of themselves. In some instances, these imaginary world become 'reality' through physical play (Marsh, 2004). Pahl (2005) also comments on the way in which video games offer an 'in-between': children (and adults) can see their alternative selves on the screen and participate in actions which would otherwise have remained imaginary.

It is rare that these imaginary worlds and the popular culture they are based on permeate as far as the classroom or indeed the lessons. While this presents a danger of segregating different personalities of the child (Kenner, 2004) it also speaks of missed opportunity: How can we create an environment in which children's enthusiasm, creativity and resourcefulness is transformed into literacy and other traditional school lessons?

Fry (1990) was amongst the first to emphasise students' link between visual narrative and print. More recently Barrs and Cork (2001), Kenner (2005) and Pahl (2006) have investigated the importance of popular culture and film in particular in children's lives. Research has shown that what is taken away from popular culture or indeed integrated into personal identity is highly negotiated and mediated- during acts of playing, repeating, imagining and transferring, children become architects of their own selves.

Films are part of children's lives and shape the way in which they are experiencing the world. The watch films, re-enact them, talk about them and engage with them in their own private phantasy lives. Owning memorabilia about a particular film has the potential to connect children with each other (A. Dyson, 2003) and can become part of a collective and later of nostalgic communal memory (Bromley, 1996).

Children are active readers of film who can observe and analyse meaning of mise-en-scene, setting, plot and characters (Hodge & Tripp, 1986; Richards, 1995; Tobin, 2000), but while we understand that this process is taking place, questions remain about young people's interaction with different types of films. Does a fantasy film engage children's imagination differently from a comedy or a romance? Children's films as its own genre remains largely undiscussed in the academic community and Parry (2013) points to a lack of research on children's films, as opposed to other media (games, books, TV series, ..) explicitly made for and about children.

Parry is particularly passionate about film's role in children's lives and advocates empathetically for moving media to be taken more seriously by educators: 'Film was not necessarily more significant to children than other media or popular culture forms, but it made a distinctive contribution to their understandings of the nature and construction of narrative texts.' (p.204)

This overt connection between young people's private media consumption and its relevance to literacy learning becomes especially important once we consider that there is a disparity between which media texts children engage with in school and outside of it (Carrington, 2005). It is of vital importance that the curriculum recognises this and embraces a multi media approach to the challenge, otherwise some children will find themselves excluded from the media curriculum (Parry, 2013).

While children engage in much popular culture-related play at home, a real disparity seems to emerge between what children see as appropriate references in the two contexts of home and school; they understand that films and media have a much lower status in the adult-ruled world of education. In defence of personal expression, Parry (2013) argues that schools should provide children with a safe, inclusive environment to express themselves and their personal stories. 'Watching, analysing, imagining and making films in school provides children with opportunities to share and extend what they know about narrative' (p.209).

2.4 Film as a teaching tool

The previous sections considered the teaching of film ‘for film’s sake’ and the role which film plays in children’s lives. Film literacy was defined as the ability to understand and create film. This chapter also considers the use of film in the classroom, but moved beyond film’s intrinsic value and situates it as a teaching and learning tool with the outcome of better ‘traditional’ literacy and other skills. It is very important to make this distinction right away, as the different ways of using film have caused considerable confusion for researchers and practitioners. This is partly due to similar problems such as a range of purely anecdotal research (Vetrie, 2004), but also originates in the way in which practitioners and researchers often try to use film as a tool to teach reading and writing *as well as* film literacy.

Specialist studies have considered the use of films as part of particular subjects such as English as a foreign language (Sievers, 2008), history (O’Connor, 1987) and English (Ontario Institute for Studies in Education, 1971). A few articles have stressed the negative impact of film on students such as the increased speed of information transmission (Cain, 2005) and students’ inability to critically engage with a medium they find pleasurable (Bassham & Nardone, 1997; Cates, 1990). However, this research is overshadowed by the big body of work which supports film’s value as a teaching tool.

Most teachers will agree that film’s ability to increase student’s attention is almost unparalleled. Film has been praised as inspiring a ‘high level of pupil excitement and engagement’ (Stafford, 2010, p. 3), increase test results (Mills, 1936) and critical understanding (Cates, 1990) and improve written communication (Film Agency for Wales, 2009). Curiously, while many organisations and individuals have looked at the impact of film, very little research exists which considers why these positive changes are taking place. One of the few organisations which manages to pin down a reason is the BFI: ‘Film allows students to bring prior learning from outside the classroom in, which in turn gives them confidence, as they are bringing knowledge to the table’ (British Film Institute, 2012d, p. 10). However, no research underpins this statement. The following section will consider the historical development of film as a teaching tool and illustrate its use by looking at some contemporary examples.

Film's place as a teaching tool in the English classroom has a long tradition. In as early as 1936, E. Francis Mills published an article in the film magazine *Sight and Sound* which aimed to 'give practical guidance to the teacher who uses films in the classroom and to the film's producers' (Mills, 1936, p. 38). Mills argued for film's effectiveness by recalling an experiment which looked at four different groups of students. Three of the four were shown films and asked questions before, during or after the screening with each group adapting one of the three approaches. The students were then given a test which repeated the questions in writing. The students who knew the questions before watching the films achieved the best test results and Mills concluded that film had the power to engage students and aid their memory. His article caused such interest that *Sight and Sound* commissioned a second part, which was published in the following autumn issue.

Whilst much of Mill's methodology failed to acknowledge the actual aim of the experiment which really considered when best to ask questions rather than whether film was an effective tool, his study inspired a wide range of teachers to 'test' the effectiveness and use of film as a teaching tool. Twelve years after Mill's initial publication, Elliott collected many of these experiments in his editorial *Film and Education: A Symposium on the Role of the Film in the Field of Education* (1948). As the first book of its kind, *Film and Education* made the strong case that film had a wide range of uses in the classroom. However, as almost all of the case studies were conducted by teachers, unfortunately the reader finds very little methodological background or actual detail about the studies; writing focuses on classroom practice and anecdotal studies.

Thirty years later, Joan Driscoll Lynch (1980) surveyed 162 English teachers in Delaware County, Pennsylvania about their use of films as a tool in English lessons. The frequency of the use of film turned out to be very high: Thirteen (8 per cent) of these teachers were non-film-users, 84 (52 per cent) were low film users who used films one to four times a term, 42 (26 per cent) medium users who used films five to eight times a term and 23 (14 per cent) were high film users with nine or more times per term.

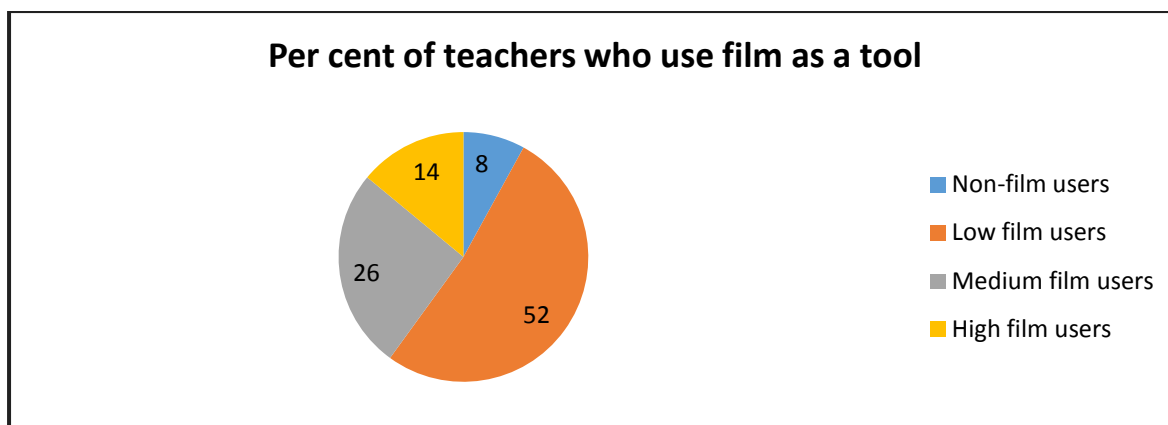


Figure 2.1 Percent of teachers who use film as a tool according to Driscoll Lynch (1980)

This frequency of the use of film is still valid today: 93 per cent of students in their survey have taken ‘a course in which the instructor used a film to illustrate material, and history was the most commonly listed’ (Butler, Zaromb, Lyle, & Roediger III, 2009, p. 22). Florack (2012) found that in a study of 70 teachers from 18 subjects, film was used on average every fortnight. English and Science teachers emerged as particularly frequent film users whereas the lowest users, maths teachers, used film between once a term and once a month. There were no non-users. This high number of film-users might be due to the modern equipment in the school where the study took place or indeed a potential general increase in the use of film in the 32 years between the two studies. Additionally it could be argued that Florack included a wide range of moving images into her definition of ‘film’ (including YouTube clips) which go beyond Driscoll Lynch’s movie scenes.

Driscoll Lynch also investigated to what outcome teachers used films in their classrooms. 92 per cent of the surveyed English teachers had engaged with the medium of film as a general classroom aid. Others had used it to supplement instruction (95 per cent), to motivate reading (92 per cent), to help to communicate with poor readers (90 per cent) as well as for several other purposes. Florack (2012) recorded additional results with 89.9 per cent of teachers using films to visualise topics, 29 per cent of teachers to encourage students to think critically, 78.3 per cent of teachers to engage students and 49.3 per cent of teachers to motivate students. This difference in focus might be due to Florack’s attention to the fostering of motivation in every subject, whereas Driscoll Lynch considered English language classes exclusively.

Several case studies have highlighted film's ability to foster skills other than literacy. Organisations such as Skillset support film's use for a great variety of outcomes and invest in the implementation of projects in schools (British Film Institute, 2012b). The BFI's 'Film: 21st Century Literacy' campaign (2010) collected a wide range of examples where schools and other institutions had used film to promote a range of skills. These include the fostering of cultural awareness through the use of Arabic films and language in Manchester and a documentary project organised by a home-schooling charity in Neath Port Talbot, Wales (BFI, 2012).

A particular skill which has been discussed by a range of professionals is film's ability to foster critical investigation. In 1990, the Film Education Working Group addressed this possibility by releasing a statement which suggested to teachers that children 'should develop their ability to analyse the representational techniques of historical reconstruction' (Bazalgette, 1999, p. 36). This wish for a greater level of analytical ability was supported by Cates (1990) who encouraged teachers to tackle the problem with his article 'Helping Students Learn to Think Critically: Detecting and Analysing Bias in Films'. A few years later, Bassman and Nardone (1997) also conducted research on a year nine class which evaluated the students' responses to the historical inaccuracies of Oliver Stone's film JFK (Stone, 1992). Both researchers were shocked to discover that none of the students doubted the representation of the film and, as a result, created a scheme of work which addressed this issue.

Film has also been shown to foster traditional literacy skills, namely reading and writing. Whilst there is an ever-growing body of research which praises film for its ability to engage the most reluctant readers and writers (Film: 21st Century Literacy, 2010; Film Agency for Wales, 2009; Vetrie, 2004), a few researchers have argued that students' engagement in moving image media actually decreases their ability to improve their skills. This argument is particularly prominent with regards to watching TV. In 2007 a study by the Kaiser Family foundation showed that kids watch 4000 hours of TV before starting in kindergarten at age four (The Kaiser Family Foundation, 2007). This caused a public outcry and the opinion that students should be using their TV watching time for reading practice. Thomas and Loring lament that 'by watching television, children are becoming more visually literate than they are

print literate' (1979, p. viii). As part of the same book, Joseph M. Cronin publishes a 'Send-Home-Sheet' which encourages parents to limit TV with tactics such as moving the TV into a different room and planning TV use in advance (1979).

This argument gained particular force in the 1970 and early 80s where the TV set was still a novelty in at least some of the children's homes. Its moral standpoint contrasted once more very sharply with the mostly anecdotal evidence, which was created to promote film's value as a serious teaching tool. Research from this era (Barber-Smith & Smith Reilly, 1979; J. L. Thomas, 1979) often seems primarily occupied with justifying its existence and limits itself by lacking in methodology and clear case studies which other academics could have drawn on. Both of the above authors mention reading as their focus but fail to critically evaluate film's place in the teaching of this skill.

One reason why many teachers and professionals focus on traditional literacy rather than 'film for film's sake' is due to different countries' concerns over the quality of their education provision- much of which is measured in reading and writing scores at different ages. For Rollin (1993), film as a tool can contribute to the 'promise of good education for every American' (p. 206). In her eyes, engagement in literacy through film has the potential to reinstate the USA at the top of the international education league table. As part of the same volume, Shelley Glantz and Jane M. Ruddock discuss film's impact on reading as part of the chapter 'Making the words move'. They feel that film can be used as enrichment after reading, motivation before reading, by extending students' experience, positive and negative comparison, multicultural experience, addressing different learning styles and reinforcement of English as a Foreign Language (EFL). Similar to research discussed above, the case study is underpinned by unfocused methodology and little academic rigour.

One of the more outspoken contemporary supporters of film's ability to raise literacy attainment is the Film Agency for Wales, which describes its primary aim to 'enhance engagement with skills in written communication' (Film Agency for Wales, 2009, p. 4). In the document, the teaching through film is connected to the general goals of the National Curriculum which are supposed to help 'students to understand, engage with and produce varied media texts' (Film Agency for Wales, 2009, p. 4). This

provides a sharp contrast to England where the National Curriculum barely contains any reference to film and media.

This holistic approach to the use of film as a teaching tool as well as the attainment of film literacy is also mirrored by many of the BFI 'Film: 21st Century Literacy' projects across England. The Oakington Manor Primary School, based in Wembley, London, for example, integrating watching, making, learning and teaching of film in education through an after school film club. Students watched films and wrote reviews, leading to an increase in critical thinking and writing skills. At the Whalley Range High School, seven teachers integrated filmmaking, watching and critical analysis into drama lessons and into an after schools club. The students wrote and produced silent films and an increase in listening, writing, understanding and appreciation of visual language were recorded as positive outcomes (BFI, 2012)

Some of the *Film: 21st Century literacy* projects have gained national recognition due to their scale. The film education organisation CineHub worked with Kibworth Primary School in 2010 in order to integrate film into schools across the East Midlands. They hosted training events for teachers, organised cinema visits and invited resident filmmaker which lead to 18 schools, more than 800 year five students and ten residential film maker working on different projects. Different teachers noted how the scheme has contributed to improved writing, language and communication skills as well as a general emotional wellbeing amongst the students. Kibworth Primary School was also commended for their efforts by Ofsted, which raised the school in its following report from satisfactory to outstanding. Unfortunately very little of this scheme was documented and only anecdotal evidence remains of what could have become a ground breaking and wide ranging study of the use of film as a tool. Nevertheless, the *Film: 21st Century literacy* projects are an important indicator of the use of film in schools and they teach an important lesson about the significance of documentation.

Children are continuously engaged in popular culture texts which enhance their literacy learning and experience (Marsh, 2005; K Pahl, 2006), whether this be inside or outside of the classroom. There are two different ways in which teachers traditionally harness this engagement: by using film to re-create a narrative, the

'direct modelling' (Barrs, 2001) of the text, or using the existing text for more creative practice.

Several academic authors have discussed the relationship between films and writing in the classroom and many of them exposed challenges in the 'translation' process between the visual and the written narrative. Morris (2005) for example found that it was hard for some children to bring together 'their visual knowledge and experience and the conventions of written narrative' (p.21) and that this was partly due to children's lack of knowledge in terms of film structure and 'grammar'. In her experience, the teaching of structures of film and written texts should include a better discussion of the similarities and differences between the two mediums. Moving images in general should be given more curriculum time, in order to better understand both teacher and child perspectives of the two media.

Millard (1997) found that if children draw on films in their writing, they include too much dialogue and not enough description. They were leaving particular gaps in setting and plot. Parker (1999, 2003) agreed with the assessment and contributed that while children were able to infer meaning from films and transfer them onto their writing, they struggled to use the writing structures they had been taught for their formal writing for 'creative' activities which left them free to explore what they liked.

Engaging in filming has been seen as 'self curation' (Potter, 2009) and in a way, writing, expressing and especially reading out to peers could be seen the same way. While children have extensive experience with visual literacy from home, Marsh (2005) and Dyson (2003; 1997) found that they needed to be explicitly invited to use these experiences in their writing. Once 'given permission', their writing flourished and showed considerable understanding of narrative and characters. They were able to draw on a 'diversity of symbolic and cultural materials' (Dyson, 2003, p. 213).

However, we do need to acknowledge that self-expression in this context is highly dependent on the classroom pedagogy employed. Only a teacher who values the culture that children bring with them can encourage true self-expression. Bearne (2004) calls for a full pedagogical change, which is built on trust and creativity. He also argues that students' level of narrative understanding is not checked as part of

literacy lessons and that teachers should first investigate students' understanding of narrative and then build on the individuals experience in the context of their personal media preferences.

One of the ways in which narrative from different media can be applied to writing is by an explicit transfer of narrative structures. Reid (2003) advocates that if film and print are studied together, they enable the student to 'shuttle' back and forth, drawing on the similarities in story telling and narrative. Reid suggests that teachers should use film as a narrative 'scaffold' and Millard (2005) agrees: 'Narrative forms in different modalities may support one another' (p.162). Both authors advocate film as a scaffolding tool with transferable structural qualities, rather than as unique, individual pieces of media.

Most recently, Becky Parry's book *Children, Film and Literacy* (2013) made a substantial step forward in the context of film and literacy learning. Parry explores the place of film in children's cultural, emotional and social lives. She argues that children's engagement with film and their understanding of narrative shows that moving image media should be an essential part of literacy teaching. Children are active audiences and should be encouraged to make their own films, too. 'Developing [the] understanding how different texts are made can enrich children's reading and production of narratives' (Parry, 2013, p. 207).

Parry discovered via a small-scale research project that there was a lack of connection between the vocabulary and experience of 'school narrative' (the words children are taught to describe narrative) and their application to film, which was largely seen as a private, domestic medium. In their oral and private storytelling, children used a range of media references and structures (for example a high proportion of action sequences), where in their writing at school, they adhered much more closely to what the curriculum expected of them. Parry is a vocal advocate of the importance of including children's media into lessons.

In an English-as-an-Additional-Language context, much research has been done which examines film's impact on literacy development in general (Ginther, 2002; Gruba, 2006; Wetzel, Radtke, & Stern, 1994) as well as more specific areas such as

intonation, stress and pauses (Shing & Yin, 2014) and vocabulary (Munir, 2016). In addition, it has been shown that when teachers use films in lessons, students had a better perception of the lessons and their own work (Hameed, 2016).

In summary, film, both as a subject and a tool, has had a very difficult history in the last 100 years. Situating the ability to decode and encode film amongst the new wave of literacies has contributed to the breadth of discussion around the topic but it has done little to encourage critical research and case studies on the outcome of using film as part of education. Whilst it could be argued that film's reputation amongst teachers is now far removed from its branding of a 'Mickey Mouse' subject, its value is relatively undocumented and, possibly as a result, film does not appear in the government's documents on education. Where practitioners have documented their use of film in the classroom, their perception has been overwhelmingly positive and encouraging; however *why* students respond especially well to moving images is barely discussed.

This dissertation argues that one of the main reasons for young people's positive reaction is film's emotional impact on the viewer and it aims to connect this affect to motivation for writing. As the previous chapter has given an overview of film in an educational context, the next chapters will consider first the role of writing and then emotion and motivation before finally coming full circle and reconsidering film as a tool which can be connected to all of the above.

3 Literacy

This thesis aims to understand whether the use of film as a tool in the classroom can make a difference to motivation and attainment in writing. In order to consider both of these factors, it is important to understand how students are introduced to literacy, what criteria their progress is judged by and how they feel about writing. The following chapter will consider writing in the context of cognitive development, the national curriculum and classroom pedagogy.

Debates around primary schools and the national curriculum are often heated and opinionated. Newspapers regularly report on desperate measures to engage students and parents (Burns, 2013) as well as constant failure to achieve required literacy levels (Garner, 2013). Tales of teachers' inappropriate behaviour and conduct are part of the news on an almost weekly basis (Best, 2013; *Daily Mail*, 2013). In 'Crisis in the primary classroom', Maurice Galton (1992) notes in that 'so many of these current myths about primary teachers are accepted by education writers and broadcasters' (p. x).

Much of this bad-mouthing often draws on 'low standards' and 'low attainment'. In 2007, 40% of Year 11 students failed to get three GCSEs in English, maths and science (Bazalgette, 2007a). In 2010, 'about one in three young people (220,000) had not gained a grade A* to C in English by the age of 16. Of these, about 34,000 (15%), went on to re-take the GCSE after 16. About half of those then got at least a C' (BBC, 2013). It seems that students are unable to live up to the government's expectations and international comparisons. The worry also extends to a 'lack' of adult literacy (Coughlan, 2013).

3.1 Writing and narrative

Before we start to discuss writing in the context of the national curriculum, this section will briefly consider the starting point of all literacy: language as an expression of meaning. Beard (1984) calls this a 'symbolic system of

communications' (p. 20). In his definition language encompasses and describes the meaning of actions, images and signs, but is created arbitrarily depending on the culture it is created in.

Four theories have defined the connection between language and thinking. The first two were developed as the opposing views that language is central to cognitive growth (Luria, 1959) versus the understanding that activity and experience are more important than language itself (Piaget, 1959). Later, Halliday (1970) argued that there are three ways in which young children use language: 'interpersonal' for social connections, 'ideal' which gives structure to experience and 'textual' where it's used for making links with itself. Tough (1977) re-evaluated this system and found the categories too broad which led to her devising a new framework with four main functions: directive, interpretative, projective and relational. Each has its own divisions and subdivisions. Her scheme in turn has been criticised by other researchers such as Wells (1977) who focuses more on the social aspect of experience.

Traditional literacy teaching and learning encompasses reading as well as writing, however past research has emphasised the former (Clay, 2001). Early research such as Lyman (1929) dismissed the study of writing altogether, arguing that it was too difficult to analyse. By the time more research into education was common in the mid 1960's very little progress had been made and first studies proved inconsistent and opinionated (Braddock, Lloyd-Jones, & Schoer, 1963). However, 20 years later, Hillocks (1986) found that between 1963 and 1982 more than 2,000 studies had considered writing in its different contexts. Most of these considered the cognitive processes that learners went through and the majority were addressed at the professional psychological research community. It was not until *Children's Writing* (1998), that a publication was addressed exclusively at teachers.

Research has shifted from anecdotal accounts and explicitly experimental studies to qualitative classroom observation. In the mid 90s the content of the research also moved from the study of the final products of writing and started to focus more on the actual process and development of the writing process. This might be attributed to the rise of the academically as well as pedagogically aware teacher, who seeks to

improve his/her practice by attending research seminars and other academic courses. This study also includes a small number of observations, although these focus on children's reaction to watching films and engaging in the writing process rather than on writing in general.

Many theorists have divided the process of writing into three parts: composing, transcribing, reviewing (Beard, 1984).

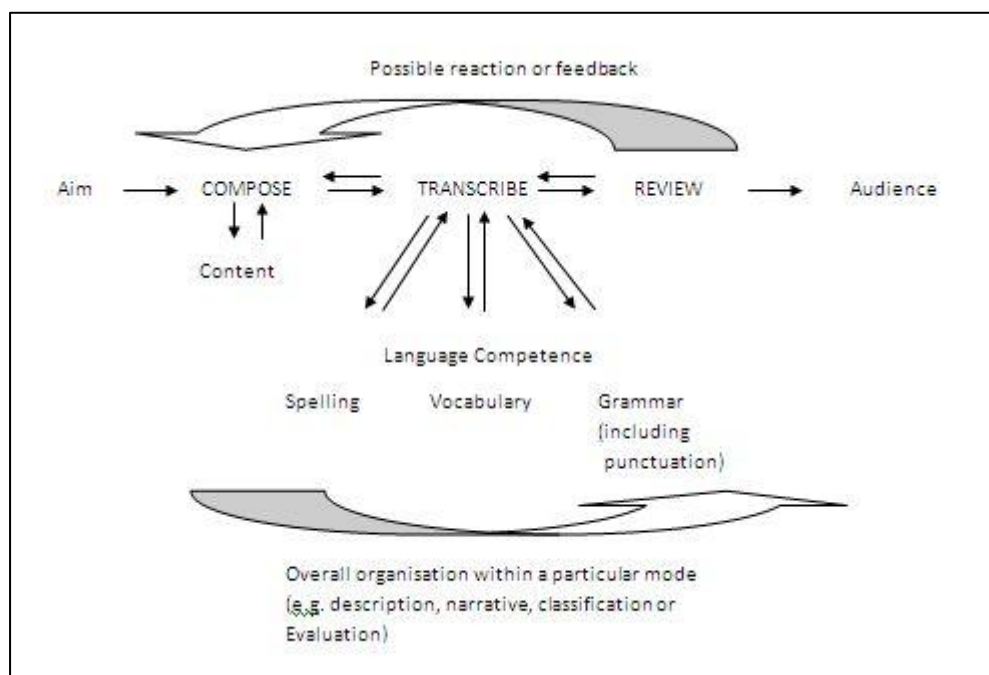


Figure 3.1- Factors in writing according to Beard (1985)

Creating or accessing the ideas for a written piece is a complicated process for children as well as for adults (Bereiter & Scardamalia, 1982; Elbow, 1973; Odell & *et al.*, 1978). Beard (1984) divides the process in two further parts: the initial generation of knowledge and then the selection of the most appropriate part of that knowledge for the written piece. Writers draw on previous experiences which are stored in the brain. In order to re-access these experiences (or the feeling associated with them) writers have used techniques from 'going for walks to sniffing rotten apples' (Lindsay & Norman, 1972) in Beard, 1985, p.29).

Once knowledge is accessed, the writer might select certain ideas by planning and using a series of exclusion criteria. This process is described at its most extreme by

Bereiter and Scardamalia (1987) who argue in their *knowledge telling* model that a young writer accesses information already stored in the brain and then writes about these ideas until they are exhausted; at which point the writer might look for new ideas and then start the writing process. This is a common strategy especially amongst very young writers (K. L. Dahl & Farnan, 1998). Although this theory offers some monitoring of the work, text might be broken up and jumbled as a result. The opposite of this theory is described by Bereiter and Scardamalia as the *knowledge transforming* model, in which the writer considers the text as a whole and changes his writing according to a general direction and overall meaning which emerges in the writing process itself.

The process of transcribing is the most challenging part of writing as it includes a whole 'tapestry' (F. Smith, 1982) of skills such as 'handwriting, spelling, selection and use of vocabulary, punctuation, constructing appropriate sentence structures, linking them with each other and arranging them in appropriate patterns of discourse' (Beard, 1984, p. 30). Scardamalia (1981) argues that young children are only able to concentrate on the pre- and post-production phase of writing as the transcribing part of the process is so complex on its own.

This three-part cognitive process was originally created by Flower and Hayes (1980) who saw the writer has a flexible creator, who would be able to access different parts of the writing process at the same time. As this theory categorises writing as a purely cognitive process, the theory very quickly attracted critique. Cooper and Holzman (1989) argued that social structure and classroom dynamics were just as important to the writing process. Gunnarson (1997) extended this theory to look beyond the individual writer but rather focus on the community and culture in which the writer learns. This social context, and the importance of the supportive atmosphere in the classroom, will be discussed again at a later point with regards to how children feel about learning to write (see page 51).

Part of the classroom culture includes the way in which the student's work is understood and valued by their environment. In his book 'Writing with Reason' (1989) Hall argues that the separation of 'author' and 'writer' has led to the denigration of the work composed by non-published individuals including that of

children. In the introduction, Hall recounts the research of Bennett, Desforages, Cockburn and Wilkinson (1984) who observed a primary school class in which the teacher moved from asking to students to 'write an exciting story' to rewarding tidy and formulaic work instead. In his opinion, 'writing' in primary schools should go beyond copying and an emphasis on form to foster 'authorship'. 'The less responsibility a child has for his/her own text, the less the child can be considered an author and the less the child can learn about being an author' (Hall, 1989, p. x). He describes authorship as a series of decision making processes which include context, meaning, structure, representation and form. Hall stresses that this perspective can only be adapted with the belief that children can be considered intentional 'meaning-makers' and that the text they produce are based on interpretation and thought.

In chapter five of 'Writing with Reason' the teacher Rose Duffy explores the idea that once children learn to write with their own voices rather than 'cloning' those of authors of other texts, their writing becomes more meaningful, creative and productive. She observed the pupils of her year one class who were all around five years old and used to the daily writing part of the lessons. Duffy notes that writing caused 'neither distress nor excitement', lamenting that neither she nor the children were exploring the full fascination of the process of communication. Remembering how excited her class had been at Christmas, when the children had produced letters for her, she introduced dialogue journals in which the students wrote to her. The chapter focuses on her interaction with Aileen, a five year-old girl, whose letters became more detailed and inquisitive as the conversation moved on. Duffy notes that she had never experienced the children as such a creative writers before, also noting that they might not have had the opportunity to express themselves in writing to an audience before. 'Their security was now within freedom to express, in their own way, those things which appealed to, or interested, them the most' (Hall, 1989, p. 55).

Both of these examples illustrate that it is very important for children:

- to have trust in their own ability to communicate,
- to communicate ideas which are important to them and

- to enjoy the process of writing.

These three motivational factors are discussed on page 67 as self-efficacy theory, self-worth theory and attribution theory. As part of this study, they could provide an important clue as to why children would particularly enjoy working with films.

A series of studies have tried to understand the nature of learning to write in different genres- and whether these genres can be used in a cross-curricular fashion. Wray (2006) emphasises that reading and writing are not generic skills which he illustrates by comparing the understanding of language with the capability of deciphering a tax form: Knowing one does not automatically mean that you can access the other, too. As a result, students learn to access a variety of texts in the classroom: in English they might work with poems as well as reports and instructions. Different studies have looked at the teaching of subject specific literacy skills: Bristor (1994) recorded improved achievement in science after children had received lessons which integrated drama and narrative texts into science lessons. Moore and Moore (1989) researched the opposite effect, focusing on the integration of science texts into 'traditional' literacy lessons and found improved levels in both subjects as a result. Integrated teaching success was also suggested by Morrow *et al.* (1997).

In terms of content, these different genres are sometimes divided into 'practical' and 'personal' writing (Treut Burrows, Ferebee, Jackson, & Saunders, 1959): narrative and non-fiction. Narrative writing is taught from a very young age and children are expected to have a fluent grasp of the corresponding writing techniques by the time they leave primary school (Wray & Lewis, 1997). In narrative, the division between decoding the language and developing comprehension is particularly strong (Kremer *et al.*, 2002) as students need to be able to follow the story, character development, inference and signs. In his research, Kremer *et al.* linked attainment in the understanding of narrative with attainment in writing and found that children who achieved high scores in narrative comprehension in Year six were more likely to develop into high achieving readers in Year 8 than those who had read well in Year 6.

As an important part of the literacy curriculum, narrative can potentially draw on lots of different kinds of media and the narrative itself can often be transferred from one medium to another. 'Generalisation takes place (that is to say, there is a process of transforming context-bound data into transferable evidence for other contexts), but only if the relationship to the given situation is sufficiently retained for others to recognise and connect through common problems and issues.' (Simons, Kushner, Jones, & James, 2003, p. 347). Barthes (1975) calls this the 'Universality of narrative': narrative's ability to be recognised as such across different media.

Human beings interact with a wealth of narratives right from birth: stories we are told, moving images we see and interactions we witness shape the people we become. These early experiences of narrative encourage children themselves to act as storytellers of their own and other people's lives (Barrs, 2001, 2004; Kress, 2000; Spencer, 1988). As a result, it could be argued that a study of narrative is relevant even for the youngest children in a form that is accessible to them (Parry, 2013).

The second type of writing which is taught in schools, Non-fiction, includes genres such as report writing, directions, journal entries and newspaper articles. Until very recently there was little research about the kinds of non-fiction texts and it was only in the mid 1980's that the recognition of non-fiction texts in schools and beyond grew (Martin, 1985; Rothery, 1985). Collerson (1988) mentions the distinction between fiction and non-fiction writing for the first time. He divides the writing in primary schools in two parts: 'early' genres (labels, observational comments, recount and narrative) and 'factual' genres (procedural, reports, explanations and arguments or expositions). These distinctions were redefined by Wing Jan (1991) into the two categories that we are working with today: 'factual' (reports, explanations, etc) and 'fiction'. As part of the national curriculum, primary schools today focus on some or all of the below as part of the non-fiction category: 'recount, report, procedure, explanation, exposition [and] discussion' (Wray, 2006, p. 18).

Overall then, we have a good understanding of *how* children learn to write and the factors which impact on their development in literacy. It seems particularly important to consider writing as an important opportunity for the child to communicate with a real audience, rather than just to write 'for writing's sake'. After all, writing is another

way to express verbal language and meaning. However, this view is not necessarily shared by the culture in which most children learn to write: school.

3.2 The teaching of writing

Writing and the teaching of writing are part of every new teacher's training. The QTS standard 3.5 Q (c) states that teachers should 'provide opportunities for learners to develop their literacy, numeracy and ICT skills' (Wray, 2006, p. vii).

Teachers' use of the concept of process writing (dividing the activity of writing into the three steps of planning, writing and revision as discussed on page 40) has been used to show an increase in students' attainment. Goldstein and Carr (1996) examined an NAEP (1992) study of approximately 30,000 American students between the school years four and twelve and concluded that students who were consistently encouraged to plan and review their writing tended to be better writers. Dahl and Farnan (1998) conclude that at the end of the 90s the time had come to look beyond the question whether looking at writing as a process was an effective model but rather focus on 'which activities and classroom structures will best address individual writers' needs in various task environments and with various writing demands' (p.15).

Literacy levels in the UK are closely monitored and evaluated. In 1998, the National Literacy Strategy (Department for Education and Employment, 1998) was introduced to make the teaching of reading and writing uniform in schools. The introduction of the new national guidelines was based on evidence which seemed to show that teachers taught subject knowledge rather than reading and writing (Wray, 2006). As a consequence, the National Literacy Strategy introduced 'Literacy Hour' which required all primary school to dedicate an hour a day to the exclusive study of literacy. The new framework was heavily criticised at the time as it required all teachers to use the same structures for lesson planning. Whitehead (2007), for example, argued against the report's encouragement of whole class instructions,

passive listening, bypassing of children's social experience and the 'simplistic belief that identifiable targets will 'raise standards' (p.78).

Literacy is assessed at various stages of a student's career in school with the National Curriculum tests (Sats) at the end of Year 6 forming the first major examination which include English and Maths. From May 2014 on, students have been required to complete sections on grammar, spelling and punctuation. By the end of Year 2 students are expected to have achieved at least a level 2 in all assessment areas, whereas Year 6 asks for a level 4.

Pupils' writing in a range of forms is lively and thoughtful. Ideas are often sustained and developed in interesting ways and organised appropriately for the purpose of the reader. Vocabulary choices are often adventurous and words are used for effect. Pupils are beginning to use grammatically complex sentences, extending meaning. Spelling, including that of polysyllabic words that conform to regular patterns, is generally accurate. Full stops, capital letters and question marks are used correctly, and pupils are beginning to use punctuation within the sentence. Handwriting style is fluent, joined and legible.

Figure 3.2- Level 4 writing levels according to the Department for Education (2013)

Over the course of Key Stage two, students are expected to make progress in a range of 'Assessment Foci' or AFs. These include:

	Assessment focus
AF1	Write imaginative, interesting and thoughtful texts
AF2	Produce texts which are appropriate to task, reader and purpose
AF3	Organise and present whole texts effectively, sequencing and structuring information, ideas and events
AF4	Construct paragraphs and use cohesion within and between paragraphs
AF5	Vary sentences for clarity, purpose and effect
AF6	Write with technical accuracy of syntax and punctuation in phrases, clauses and sentences

AF7	Select appropriate and effective vocabulary
AF8	Use correct spelling

Figure 3.3 Assessment Foci for Key Stage 2

Children are assessed on a regular basis and comparisons are drawn on school-national level. This exam culture of constant improvement has been severely criticised by teachers, parents, students and heads of school (Loveys, 2010; Paton, 2012; Richardson, 2013). It has been argued that a constant need for increase in students' performance is based on the values of the ex- education secretary Michael Gove (2010-2014), who has made it very clear that he favours rigorous assessment and focus on attainment (Parliament Publications, 2012).

Chair: [I]f "good" requires pupil performance to exceed the national average, and if all schools must be good, how is this mathematically possible?
Michael Gove: By getting better all the time.
Chair: So it is possible, is it?
Michael Gove: It is possible to get better all the time.
Chair: Were you better at literacy than numeracy, Secretary of State?
Michael Gove: I cannot remember.

Quote 3.1- Conversation with Michael Gove, published according to Parliament Publications (2012)

Despite a general moral panic about the literacy levels of UK students (BBC, 2013; Burns, 2013; Richard Garner, 2013), attainment levels have been on a steady rise since the introduction of Sats in 1995. These Standard Assessment Tasks measure a child's maths and literacy skills in Year 6. Statistics show almost consistent improvement despite 'harder' tests and higher expectations, which lead to a slight dip in results in 2011. In 2015, 80% of students had achieved a Level 4 or above in reading, writing and maths.

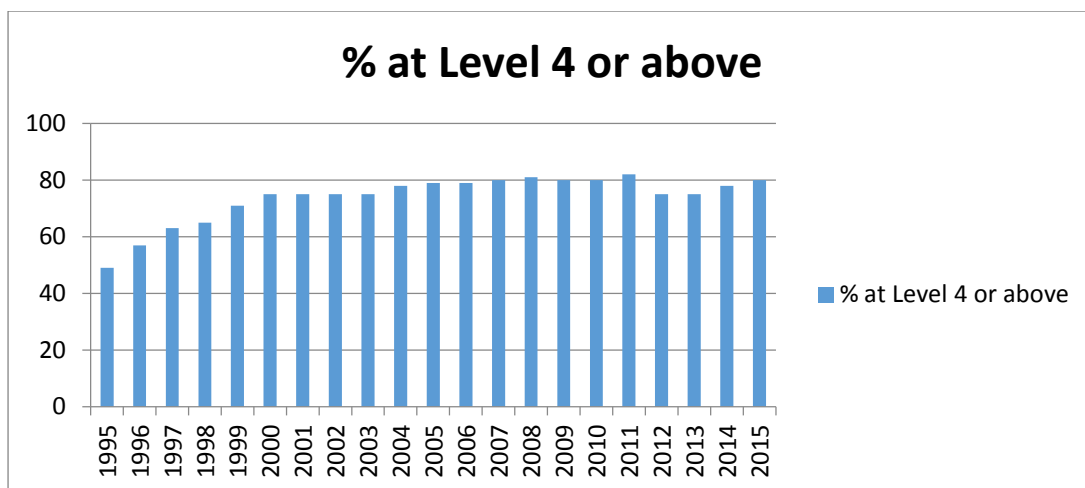


Figure 3.4- Children's attainment according to *Department of Education (2016)*

Overall, 82% of students achieved a level four in English in 2012 and 29% got a level five (Department for Education, 2016). In a closer analysis of the statistics, *The Guardian* (2012) also argued that 77% of pupils reached level four in writing tests, against an overall figure of 75% for 2011 and that 90% of girls got to stage four compared to 84% of boys.

3.3 Gender differences

The difference between boys and girls in education has been an ongoing discussion since the beginning of compulsory schooling. Whereas girls 'underperformed' in maths and science in the 1980s, national tests in the 1990s revealed that they had improved to do just as well or better than the boys. This discovery led to a national debate which now, in turn, lamented that boys were underachieving in reading and writing. It has been argued that part of the reason for this might have been an increase in the 'anti-school' stance of some boys (Maynard, 2002).

In 1996, Chris Woodhead, then Chief Inspector of Ofsted, was quoted in *The Times Educational Supplement*: 'the failure of boys and in particular white working class boys is one of the most disturbing problems we face within the whole education system' (Pyke, 1996). His view was echoed by Ted Wragg (1997), who described boys' 'failure' as 'one of the biggest challenges facing society today'. Boys'

underachievement in schools has also been linked to truancy and crime (Lepkowska, 1998; E. Morris, 1996).

Senn (2012) conducted a literacy review of '21 peer-reviewed sources written within the last ten years, as well as two sources from the last 14 years' (p 211) and found that a lack of interest level, confidence and topic choice substantially impacted on boy's motivation to get involved in literacy lessons. She argues that boys need to be engaged differently from girls and encourages teachers to use more visual materials and boy-friendly genres (such as action and thriller).

In 'Boys and Literacy: Exploring the issues' (2001a), Trisha Maynard and a group of teachers at a Primary school in South Wales decided to observe and support the school's boys for eighteen months, paying particular attention to reading skills and their development. Maynard collected teachers' perception of boys' difficulties at the beginning and end of the year and also documented teachers' strategies at coping with the 'underachievement' of boys. She concluded that the actual area of difference were much less obvious than expected- instead of an above-average rate of errors in grammar and spelling, the only difference between the genders were much more objective and concerned attitudes, interests and behaviours.

Girls favour imaginative writing and poetry, whereas boys often seem to prefer technical or factual writing (Browne, 1993). Swann (1992) suggest that these preferences are created by the societal example of secondary schools where stereotypical female qualities like quietness and care are rewarded and reinforced. English as a subject is often treated as inferior to the more 'male dominated' maths and sciences. As a result, girls might feel more confident about their writing abilities and more assured in expressing emotions whereas boys are in danger of 'being talked out of' taking pride in their writing. Gender difference in writing also becomes apparent in subject matter. Browne (1993) argues that girls' writing often focuses on emotion and familiar situation, whereas boys focus more on action and violence.

The learning of writing is closely monitored. By the end of key stage 2, children are tested in eight different categories in writing alone, and their attainment levels are subject to much national debate. Although traditionally girls have achieved higher

grades than boys, the reasons for this do not yet seem clear. Teachers have tried to engage boys by using more visual materials and thrilling genres; but how do children in general actually experience learning to write and what reasons could they have for disengagement?

3.4 Children's perception of writing

Although we recognise that writing should be taught so that 'no child [is] left behind', very little research is available about how children themselves think or feel about writing. Whereas the idea that adjusting the writing activity to the needs of the child is not a new one (Fox Pitts, 1934) it seems remarkable that a very limited body of works considers the student's views on and response to the learning activities which are given to them. This field of considering emotions about literacy is not related to 'emotional literacy' (being able to understand express feelings) which has seen a range of publications in recent years (Braun, 2013; Lansbury, 2012; Rae, 2007).

Trying to understand how students feel about writing is a dominant topic in the (limited) area of publications about home schooling. Authors focus on diagnosing how the child feels about writing (Craft, 2013) and how parents can help their children (Celsor, 2013). However, little attention is paid to the different emotions which children exhibit beyond the belief that they are angry, bored or afraid of failure.

Other texts evaluate external factors which impact on children's relationships with writing. They argue that factors such as teacher-students relationships (White, 2013) form a major part of children's feelings about writing. White illustrates how important social security is for children's performance. Her views are echoed by Wilbers (1995) and Murray (1982) who also place substantial emphasis on the role of the student's social interaction in connection with their attitudes to writing.

Different external factors on writing come together in Holmes' article 'What Do Students Mean When They Say, 'I Hate Writing'?' (Holmes, 2001). She names three groups of external impacts: 'negative beliefs about learning (J. W. Thomas & Rohwer Jr., 1987); problems regarding communication (or lack of it) with their writing educators (D. M. Murray, 1982); or a severe feeling of disappointment due to lack of control over the writing process (M. Rose, 1980)'. Although Holmes' list is by no means exhaustive, her summary illustrates the importance of external factors and the unlimited reasons why a students would either not be good at writing or would not enjoy writing.

A few texts also illustrate student's reflective views on their own writing process. Barbeiro (2010) for example comments on an experiment where pupils first read a text with a with writing activity and then reflected on the writing process itself. The main questions these students were considering was 'What happens when I write?'. Due to the studies' focus on process rather than emotion, little was revealed about the pupil's feelings about the activity.

Students' feelings about literacy are similarly under-investigated on the subject of learning to write. Smith *et al.* (2012) found that while reading ability generally increased between age 8 and age 12, students' reading enjoyment and reading self-efficacy declined. Förster and Souvignier (2014) argued that a program of learning progress assessment (LPA) in fact lead to a decline of of intrinsic reading motivation and individual reading self-concept for the intervention group. Similarly, Levy (2009) followed two cohorts of children over the course of an academic year and investigated children's self-perceptions of reading, with a particular emphasis on the perceived use of reading scheme material. She found that rather than giving students guided access to texts, it actually discouraged many children from attempting to read books.

Overall it could be said that few to no publications have considered the kind of feelings that students have towards writing and that most rely on observations rather than qualitative or quantitative investigation in the classroom. In an educational culture where thousands of students engage with writing every day, it could be argued that a fundamental understanding of children's attitudes to writing should form the basis on any enquiry into the raising of attainment. How do they feel about the process of writing? And what is their motivation to write in the first place? In order to discuss these questions we first need to understand what we mean by 'emotion' and 'motivation'.

4 Emotions

4.1 Introduction to emotions

Emotions shape our everyday lives on a regular bases. Both culturally and cognitively they influence our perception of the world and characterise our decision making process (Greenberg & Paivio, 2003). Whilst historians are naturally inclined to look at the past through the lens of objectivity, supposing that decisions at the time would have been based on reason and calm neutrality, emotions have indeed shaped mankind and the world's history to a phenomenal degree (Bloch, 1964).

Due to their changeable and subjective nature, emotions have not been the topic of enquiry for an extended period of time. Although some early researchers such as Maslow (1943) argued for the importance of emotional strength in education as early as the 1940s, research areas were not categorised until the early 1980s (Griffiths, 1984). After decades of suffering from their 'volatile' nature, emotions were organised and shaped (LeDoux, 1998). Today, we regard emotions as one of the keys to education and the learning process (Schutz & Lanehart, 2002).

Both inside the academic community and in everyday life, the term 'emotion' is often used interchangeably with the word 'mood'. Defining them is a difficult challenge and often academics themselves are not clear about the distinctions between their meaning. Ekman and Davidson (*The nature of emotion: Fundamental questions*, 1994) for example argued that 'most researchers interested in affect insist on distinguishing between [affect and mood]' (p. 94). Although this reference now seems a bit dated, only some advancements have been made. Beedie *et al.* (2005) conducted a study in which researchers named 'cause (65% of respondents), duration (40%), control (25%), experience (15%), and consequences (14%)' as the distinctive differences between emotion and affect. Only approximately 60% of the definitions overlapped.

Beedie *et al.* summarised that academics themselves often adapted the 'common sense' definitions of amateurs (Colman, 2001) but that most of the professionals agreed on the following points:

- Emotions are based on spontaneous events and do not tend to last long, whereas moods can build up over time (as discussed by Parkinson, 1996)
- Emotions can come and go quickly whereas moods generally last a long time
- An attempt to control one's mood is often more effective than trying to control one's emotions (illustrated by Thayer, 1996)

Other differences included:

Criterion	Emotion	Mood
Anatomy	Related to the heart	Related to the mind
Awareness of cause	Individual is aware of cause	Individual may be unaware of cause
Cause	Caused by a specific event or object	Cause is less well defined
Clarity	Clearly defined	Nebulous
Consequences	Largely behavioural and expressive	Largely cognitive
Control	Not controllable	Controllable
Display	Displayed	Not displayed
Experience	Felt	Thought
Intensity	Intense	Mild
Intentionality	About something	Not about anything in particular
Physiology	Distinct physiological patterning	No distinct physiological patterning
Stability	Fleeting and volatile	Stable

4.1 Difference between emotion and mood according to Beedie *et al.* (2005)

For the sake of this thesis, Beedie's distinction works particularly well: I am interested in the short term arousal that can come from the watching of films and their short term impact.

Traditionally, the study of emotions has been threefold: biological, psychological and philosophical. Biologically, emotions are regulated in different parts of the brain, mainly the amygdale and the frontal lobe. Packard and Cahill (2001) argue that 'emotional experiences cause certain hormones to be released in the brain; which, in

turn, influence how information is encoded into memory structures' (Titsworth, Quinlan, & Mazer, 2010, p. 434). Grossberg (2009) also outlines how emotions can change how people access previously stored information and use it for decision making processes.

One of the main questions in the field of biological development of emotions is the connection between the physical symptoms of the emotion (e.g. sweaty palms when we are scared) and the recognition of the feeling itself. Three historical theories have dominated the field in the past. Towards the end of the 19th century, William James and Carl Lange developed their theory that physical arousal takes place before the recognition of the feeling. An example might be that our palms are sweaty and as a result the brain realises that the body is scared. This was later called the 'James-Lange-theory' (Cannon, 1927). As the assumption included several flaws such as slow body reaction time and the ability of the body to recognise different emotions from the same symptoms, it was soon discredited and two other theories emerged.

At the beginning of the 1930s, Philip Bard and Walter Bradford Cannon announced that they had developed a new model of the connections between physical arousal and recognition of emotions (1934). For them, both of these parts took place at the same time and worked in tandem; you might for example recognise that you are scared and at the same time your palms start sweating. This theory remained dominant for 30 years when Stanley Schachter and Jerome E. Singer published their expansion on the Cannon-Bard theory: They also believed that the process of physical arousal and recognition of the emotion took place at the same time, but they placed special emphasis on the brain's ability to recognise contexts (1962).

This study is based in 'real-world' classrooms and it is conducted by a social scientist with a humanities background. Both of these factors limit the investigation of the biological manifestation of emotions beyond basic observations (such as how children reacted to watching films in classrooms). However, it cannot be denied that the biological development of emotions is one of the keys to understanding and categorising emotions, and the lack of this strand of enquiry will be discussed as part of the analysis (see page 225).

The psychological field of emotional research is largely focused on how human beings interact with others and the way that they respond to their environment and themselves. Rather than paying attention to the aesthetic experience or the outcome of the emotion, this area of study is mostly concerned with the process of living through an emotion itself. An example might be feeling empathy, identifying with someone else and so on. Examples of appropriate theories are the appraisal theory where people characterise objects and interact with them (Reisenzein & Doering, 2009) and social constructivists where emotion are learned through socialisation (Fox & Calkins, 2003).

Thirdly, emotions have also been considered in a philosophical context. Historical early examples include Plato who argued that emotion in art weakened young people (Belfiore, 1997), whilst Aristotle commended that tragedies fostered pity and fear (Belfiore, 1992). 2100 years later, Romanticism strived for intensity of emotional experience in artists and audience and the movement of 'aesthetics' supported the claim that emotional distance was necessary to see the pleasurable effects of art. The latter also lead to a further movement which considered the 'aesthetic emotion' as a whole new way of thinking: the emotions that people felt when interacting with art were considered unlike the emotions of 'everyday life'. More contemporary cognitive development considers connected questions such as how something imaginary (e.g. a film storyline) cause emotion even though we understand that the people are not real (Radford, 1975) and the so-called 'simulation hypothesis': understanding how humans put themselves in the position of other people and feel for them (Currie, 1990).

Although these three categories divide the study of emotions into appropriate fields, a new wave of cognitive research has tried to connect the workings of the mind with that of the body. 'Cognitivists emphasize the way that emotions and cognitions cooperate to orient us in our environment [...] Emotions help us to evaluate our world and react to it more quickly. Fear or love provide a motive force that more often than not works in tandem with the thought process' (Plantinga & Smith, 1999, p. 2).

Within a never-ending list of different emotions, biological scientists have paid special attention to so-called 'basic emotions'. These are defined as emotions which

are felt and recognised by all human beings no matter their cultural or ethnographical background. Two researchers have prominently shaped the discussion around basic emotions. Paul Ekman (2006) names six feelings: anger, disgust, fear, sadness, happiness and surprise. He came to this conclusion by researching tribes in Papua New Guinea who had never interacted with other human beings. Robert Plutchik (1980) on the other hand argues that there are eight basic emotions which form four pairs: anger and fear, joy and sadness, trust and disgust and surprise and anticipation. Plutchik argued that these emotions were necessary to guarantee human survival which meant that they were passed on from generation to generation. Overall, both authors name anger, fear, happiness, sadness, disgust and surprise.

The theory of basic emotions which are common across all people has received especially strong opposition from Turner and Ortony (1990), who felt that there were too many different theories about basic emotions in order for them to paint one coherent picture. Ekman (1992), in turn, has argued that there is indeed 'a biological basis to the emotions that have been studied' (p.550) and that the wealth of research which Plutchik's work has inspired should speak for itself. Whilst I agree with Turner and Ortony that the field of discussion is vast and ever expanding (see for example HUMAINE (2006) and Parrott (Parrott, 2001)), it cannot be denied that Plutchik has had an overwhelming influence on the field of emotion categorisation.

Basic emotions have been used as a common denominator amongst researchers who chart spontaneous and longitudinal emotions in research subjects. In order to measure and define emotions, Pekrun *et al.* (2011) use the Achievement Emotion Questionnaire which corresponds to the control-value theory. Control-value theory describes the values that human beings place on the outcome of a certain activity (for example passing a test). In order to categorise this value, people assign emotions to the outcome (for example being nervous about the outcome of the test) as well as the process that leads to the outcome (feeling bored because you have to study for the test) (Pekrun, Frenzel, Goetz, & Perry, 2007).

The questionnaire divides these emotions in four categories: affective, cognitive, motivational and psychological. As an example Pekrun *et al.* describe the different

effects of anxiety which manifests itself as a 'tense feeling (affective), worries (cognitive), impulse to escape from the situation (motivational) and peripheral activation (psychological)' (p.37). They decided to include scales of nine emotions: activity emotions (enjoyment, boredom and anger), prospective outcome emotions (hope, anxiety and hopelessness) and retrospective outcome emotions (pride, relieve, shame). These had been tested in previous work and found successful (Pekrun, 1992; Pekrun, Goetz, Titz, & Perry, 2002; Pekrun et al., 2002). Their work has been strongly influential for my questionnaire design (see section 6.3.2 on page 95).

Overall, emotions play a substantial part in everyone's life. Although the study of emotions is a relatively new field of enquiry it has already born exceedingly interesting results especially in the field of education and the learning process (Schutz & Lanehart, 2002). While the field of emotions has been divided into three parts (biological, psychological and philosophical) this thesis is primarily concerned with the psychological impact of emotions and their connection to motivation. However, in order to understand emotions' impact on motivation let's first return to the inspiration for the emotions which form part of this thesis: film.

4.2 Emotion and Film

Films have the potential to elicit a wide variety of emotional responses and their affective nature has been called one of the 'great assets of working with cinema' (Antunes, 2013). Unfortunately, the field of emotional responses to film is complicated, often poorly researched and less than holistic: cognitive psychologists work independently from film theorists and while one side examines the cognitive and biological functioning of the brain and our reactions to film, other researchers purely focus on an analysis and form, trying to understand what reaction was 'intended' by the film maker. This labyrinth of 'fictional and hybrid truths, both imagination and real perception' (Yanal, 2010, p. 189) leads to a small but patchy picture of how and why human beings react emotionally to fictional cinematic content.

Films evoke emotion through narrative and form. Their effectiveness has been credited to the nature of moving images (Gombrich, 1960) merged with a soundtrack- film reflects the reality our eyes show us in everyday life. 'Paintings, photographs or music alone can undoubtedly evoke strong emotions in us, but the combination of watching a film with a soundtrack, be it music or dialogue, has the capability of moving us profoundly' (Stafford, 2010, p. 85). Films like *Les Miserable* (Hooper, 2012) have become infamous for making nations cry (Cochrane, 2013) and film makers have long been able to manipulate the audience into feeling a certain way (see for example *How It Feels To Be Run Over* (Hepworth, 1900)).

Arguably, Hollywood films are particularly effective at inspiring enjoyment, emotion and engagement in the audience. Trying to avoid 'audience boredom at all cost and attempt[ing] to elicit strong, clear... emotions through the viewing process' (C. R. Plantinga, 2009, p. 7) can potentially lead to a lasting memory which might impact on the wish to return to the cinema- and to spend more money. Theorists (Carroll, 1990; Grodal, 1999, 2009; C. R. Plantinga, 2009; C. Plantinga & Smith, 1999) have argued that cinema made in Hollywood often employs narrative techniques which allow them to create the maximum emotional effect. An example for this might be the early genres melodrama, horror or comedy. Complementary research in cognitive psychology is slowly confirming these findings (Bordwell, 2006; Tim J. Smith, 2009).

Cinemas 'mysterious' effect on its viewers has been studied since the 1960s. Originally, much of the analysis concentrated on the Freudian, psychoanalytical response of 'pleasure': Mulvey (1975) and Metz (1986) argued that the spectator would align themselves with the camera and the (mostly male) protagonist, experiencing emotions through their narrative journey. This psychological alignment would tap into 'biophysical stimulation ... [at] levels far below language and consciousness' (Grodal, 2009, p. 13), but much of the analysis is restricted to sexual arousal and desirability. Musterberg (1970) broke out of this pattern by extending the viewer's connection to the narrative itself and was soon confirmed by Perkin (1973). This identification with the narrative or the 'emotional truth' of the story became famous under Bordwell (1989) and would still be discussed by Yanal (2010) more than twenty years later.

Another important figure in the field of film and emotion is Noël Carroll and his often genre specific approach to eliciting emotions (Carroll, 1990). He argues that in addition to the identification with the protagonist it can also be the hatred of their antagonistic counterpart that can keep viewers engaged. Although his analysis is limited to a few negative emotions such as fear, anger and horror, he was one of the first critics to consider how one scene can elicit levels of different emotions simultaneously. In his view, emotions are more than just a physical feeling: they need an object and a cognitive belief.

While Carroll and others have discussed viewers' alignment and personification (and the resulting emotions) we have to consider that these investigators purely considered emotions 'for emotions' sake' rather than emotions' ability to trigger action. This thesis goes beyond the (limited) identification of emotions, but instead considers the impact of these emotions on writing (both in terms of attainment and motivation) on minors and in real-life classrooms.

Much of the analysis of the emotional effect of film has taken place under laboratory conditions either to elicit specific emotions as part of a non-film related experiment (Kreibig, 2010) or to directly chart films' impact on emotions (Gross & Levenson, 1995; Philippot, 1993; Schaefer, Nils, Sanchez, & Philippot, 2010). Most recently, this field has moved into the biological sphere, paying attention to physical responses elicited by films. Fernandez *et al.* (2012), for example, consider skin conductance levels and heart rate in addition to subjective emotional response assessment. They researched the levels of anger, fear, sadness, disgust, amusement, tenderness and a neutral state after film clips originally suggested by Gross and Levenson (1995). Results showed that only 'fear' and 'anger' films elicited an intense physiological response and they concluded that a more holistic monitoring of the body would be needed for certain results.

Once again it is important to note that this type of enquiry is impossible for this study as monitoring students' reaction to films can only be achieved superficially via observations (rather than under laboratory conditions). This different method and methodology includes disadvantages (superficial observation of biological

manifestations of emotions; limited generalisation, ...) but in fact corresponds to the investigations of aim being a case study: observations just provide another data source to piece together the overall picture of the Bradford film literacy scheme.

Charting emotions elicited by film had become popular in the 1990s but originally analysis had been based on a 'self assessment' scale for subjects rather than Fernandez *et al.*'s biological focus. While 'emotional-eliciting film stimuli' were frequently used in psychological experiments to encourage the subject to enter a certain mood, 'there ha[d] been no widely accepted set' (p. 88) of affective films (Gross & Levenson, 1995). Gross and Levenson identified eight emotions (amusement, anger, contentment, disgust, fear, neutral, sadness and surprise) which films were likely to illicit and tested 78 films on 31 groups of undergraduates. Their consequent analysis listed films such as *When Harry met Sally* (Reiner, 1989), *Pink Flamingos* (Waters, 1979) and *the Champ* (Zeffirelli, 1979) as particularly successful. Their discussion is in so far remarkable as it branches out beyond the discussion of *arousal* and *pleasure* many of the previous experiments of this kind had considered (Hubert & de Jong-Meyer, 1990; van Rooijen & Vlaander, 1984). In their conclusion they mirrored a previous study by Philipot (1993), who said that it is possible and useful to assess films according to their emotion-eliciting properties.

Philipot's study and Gross and Levinson's discussion and extension of it should become influential far beyond their decade of origin. Twenty years later, Schaefer *et al.* (2010) assessed a large database of emotion-eliciting films. They used Philipot's instructions to his subjects by encouraging their participants to disclose their true emotions (not those possibly expected of them) and monitor their immediate response to films. They assessed their 364 viewer's responses according to a modified version of the Differential Emotions Scale (Izard, Dougherty, Bloxom, & Kotsch, 1974) and asked them to respond to 16 different groups of emotions. In their results, they noted that 'amusement films had the lowest level of arousal' (p.1158) and that films generally inspired the 'expected' emotions. The researchers cited film such as *Misery* (Reiner, 1990), *The Dead Poets Society* (Weir, 1989) and *American History* (Kaye, 1998) as the most affective.

Self-assessment also forms a large part of my own study in the form of questionnaires about writing (see page 119 for details). As the above authors have shown, it is possible to achieve consistent results when we ask people how they feel about a stimulus. Combined with the tested Achievement Emotion Questionnaire by Pekrun (2011), it was likely that I would achieve meaningful results about the students' emotions- potentially giving me access to further understanding of the impact of these emotions.

The discussion of *why* films like *Misery* (Reiner, 1990) would be effective only regained momentum in the late nineties. In 1999, Plantinga and Smith, the editors of *Passionate Views- Film, Cognition and Emotion* (1999), called for a new age of cognitive analysis in film theory. Their wish was promptly granted by Smith (1999) who published *Film Structure and the Emotion System*, a book which introduces the theory of a 'mood-cue' approach. Smith argued that numerous filming elements come together to elicit a specific mood which 'prepares' the audience for more specific emotions which were 'expected' of them. Each mood-cue is reinforced in a range of ways, for example fear would be elicited by rapid editing, scary music and close ups on the scared protagonists face. Smith moves away from the previous 'character-driven' analysis and argues that even renowned? films such as Eisenstein's *Strike* are not overly successful at connecting with audiences. His analysis, in turn, is criticised by Schauer (2004) who notes that a completely new approach might be needed to categorise art films which are not often measured by the emotional impact.

This interdisciplinary approach between the analysis of film and the cognitive process of reception was soon extended in Plantinga's *Moving Viewers and the Spectator's Experience* (2009) and Grodal's *Embodied Visions: Evolution, Emotion, Culture and Film* (2009). Independently from each other, the two books highlight and examine the viewer's processing of moving images but arrive at the same conclusion: modern neuroscience discoveries such as 'mirror neurons' (Rizzolatti & Craighero, 2004), which encourage the viewer to mirror the emotion and expression of the character on screen, are vital to advance our interdisciplinary understanding of film and emotions. This particular statement could reflect positively on the validity of

some initial research on film helping autistic children to express emotion (Swain, 2013).

Whilst viewers are able to understand that they are watching a visual representation of fiction, 'the reflexive foundation of emotions remains the same as in the real world' (Smith, 2010, p. 435). This dilemma has puzzled psychologists and film theorists for decades but now theories such as 'embodied cognition' connect perception, mental simulation and action. As the viewer takes in the scenes on screen, their sub consciousness connects past actions and emotions with the pictures and as such, reactivates connected feelings. Film techniques such as close ups, music, editing and narrative can draw attention to particular parts of experiences and heighten the simulation (C. R. Plantinga, 2009).

This theory is a particular brainchild of Grodal's who had previously tried to discuss it in a psychological context (1999). He calls the connection between perception (viewing the images) and action (emotionally reacting to them) the PECMA flow theory which goes through the phases of perception, emotion, cognition and motor action. Whilst every viewer's processing of the pictures is different due to personal experience, the reaction's 'flow' through the brain remains the same in every human being. This attempted marriage of biological findings, cognitive explanation and theoretical foundation was one of the first attempts to consider a holistic picture of human's reactions to film and paved the way for further research. Although my study pays little attention to biological manifestations of emotions and motivation, it nevertheless tries to connect their cognitive and social context by considering students' own assessment as well as teachers' observations of students' development.

Finally, children develop a particularly emotional relationship to films. Films are part of children's lives and shape the way in which they are experiencing the world. They watch films, re-enact them, talk about them and engage with them in their own private fantasy lives. Owning memorabilia about a particular film can become part of belonging to a group (A. Dyson, 2003) and can become part of a collective and later of nostalgic communal memory (Bromley, 1996).

In summary, only a limited body of research has taken place to understand *why* and *how* human beings respond to films. Although the areas of psychoanalytical, cognitive and biological responses to film have enjoyed varying degrees of success and reflection, a more holistic approach to the analysis of the viewing process is needed to extend the overall picture. I agree with Plantinga, who argues that ‘the expression and elicitation of emotion in film is a central element of the film experience, and experience that is worthy of study in its own right’ (2009, p. 5).

While my thesis does not specifically investigate *how* students feel about film, it has been important to understand that previous research recognises that films can have an emotive effect on their audience. As of yet, this emotional effect has not been connected to motivation for learning. Films (and the emotions they illicit) are no doubt part of children’s lives, but is there a way to harness this energy in an educational environment?

4.3 Emotion and education

In addition to film, education is the second foci of this study and the following section will consider emotions in the context of learning and the culture of schools.

Emotions can enhance or inhibit learning as a whole (Greenleaf, 2002) and have an overall effect on categorising, thinking and problem solving (Sutton & Wheatley, 2003). It has been shown that any kind of emotional engagement, whether positive or negative, can have an impact on the student’s engagement. Nielson and Lorber (2009), for example, showed that emotionally arousing stimuli can help students retain and retrieve previously learned information and Harp and Mayer (1997) outlined the connection between interest and emotion engagement which facilitates heightened attention.

Specifically, positive emotions enable humans to creatively use previously stored information (Biss, Hasher, & Thomas, 2010). They have also shown to lead to greater verbal fluency in creative tasks (Phillips, Bull, Adams, & Fraser, 2002) and general situations (Carvalho & Ready, 2009), help people produce more answers in

problem solving situations (Rowe, Hirsh, & Anderson, 2007) and provide humans with more solutions required in situations requiring divergent thinking (Vosburg, 1998). Stressful emotions in turn decrease access to stored knowledge (Weare, 2004).

Many factors can affect how a student feels about education. These can include the teacher, other students, the physical environment, factors outside of the classroom, availability of resources and much more (Honeycutt, Nasser, Banner, Mapp, & DuPont, 2008). Mottet, Frymier and Beebe (2006) argue that students will develop a fairly distinct positive or negative emotion towards learning. This division is also mirrored in people's assessment of other people (Guerrero, 1997). Turner, Thorpe and Meyer (1998) for example found that 'teacher support for student well-being was critical for understanding why students might experience negative affect and use avoidance strategies' (p.111). In their research, teachers' positive interaction with students led to higher motivation and interaction whereas negative or limited interaction contributed to negative affect and self-handicapping of the students. Students might for example refuse to take part in the task to illicit the positive feeling of rebellion despite the disciplinary consequences: it has been shown that human beings make choices they understand are not to their advantage, simply because the chosen option elicited a more positive emotional response (Damasio, 1994; Overskeid, 2000).

Emotions can also depend on the student as an individual. Meyer, Turner and Spencer (1997) divide their groups of students into the two categories of 'risk takers' and 'risk avoiders'. The risk takers are likely to derive positive emotions from academic challenges, whereas the risk avoiders connected those with negative affect. Risk avoiders displayed more negative emotions connected to school and learning in general. One subject, 'Adam', avoided emotional involvement altogether by pretending that his results did not matter (Boekaerts, 1993).

How emotions in the classroom are expressed and categorized is often schematised in the field of 'emotional literacy'- the skill to understand one's own and other people's emotions. Emotional literacy plays a prominent part in both the primary and the secondary curriculum. Sometimes also paraphrased as 'Social and Emotional

Aspects of Learning' (SEAL), emotional literacy is 'a comprehensive, whole-school approach to promoting the social and emotional skills that underpin effective learning, positive behaviour, regular attendance, staff effectiveness and the emotional health and well-being of all who learn and work in schools' (Department for Education, 2013b). Whether SEAL plays a substantial part in schools and is successfully implemented is up for debate (Humphrey, Lendrum, & Wigelsworth, 2010)

Research has also shown that emotions in the classroom are very controlled and cannot always be expressed. There might be the need for suppression of emotion (Buzzanell & Turner, 2003) or inauthentic emotions (Hochschild, 2012). This 'emotion work' required of students and teachers has been discussed by authors such as Titsworth (2010) and is connected to the motivational idea of self regulation (as briefly discussed below).

Emotions and motivation are evidently connected in the environment of the classroom. 'When presented with a task, students make judgements about the task and respond emotionally based upon task and personal characteristics. It is those emotions which dictate subsequent behaviour or emotions' (T. Seifert, 2004, p. 145). In turn, a good mood can produce positive motivation, but motivation can also increase a person's satisfaction. It has for example been shown that the motive to achieve success can produce increased performance and positive affect, whereas the motive to avoid failure produces worries and performance reduction (achievement goal theory as discussed by Bjørnebekk, Gjesme, & Ulriksen, 2011 and outlined on page 74).

Arguably, this connection between emotions and the 'cognitive processes of learning and also classroom motivation and social interactions' (Fried, 2011, p. 117) provides the foundation to students' interaction with learning, however, in the past, emotions have often been seen as a separate source of motivational energy rather than as an underlying current for motivation (Ford, 1992). It was only in the 90s and 00s that the connection between emotion, motivation and cognition became more evident (Boekaerts, 1993; Pekrun, 1992; Paul A. Schutz & Davis, 2000; E. A. Skinner, 1995).

Emotions are evidently an important part of the classroom and can indeed be triggered by a wide range of stimuli. Overall, research has shown that positive emotions can enhance learning- but that even negative emotions can trigger intense and productive learning experiences. How is it possible for emotions to impact on motivation in this way? The following section will introduce the concept of motivation in education and illustrate theories with case studies from the field of literacy and film education.

4.4 Motivation in education

Theories in the field of motivational psychology try to understand why humans act or behave in a particular way. Early research focused on the human body and its development, whereas later academics are primarily concerned with the cognitive functions of the brain. The field was really founded by William James (1884) and Sigmund Freud (Westen, 1998), who argued that motivation is instinctual and physical. They based their analysis on Darwin's theory of 'survival of the fittest'. Drive reduction theory, developed by Clark Hull (1943), argues that humans' motivation derives from physiological needs which create aroused states and need to be satisfied. As human beings sometimes deliberately seek these aroused states, this theory was soon extended (Kahneman, 1973) to include people's wish to experience certain arousals (such as feeling scared when you are watching a horror film). This so-called 'arousal theory' argues that we always wish to maintain an optimum state of arousal or homeostasis. Together, these three theories try to explain motivation from instinct, physical needs and for self induced arousal.

Motivation is an especially important topic in the context of education as it can describe a learner's willingness to engage in schooling. It has been suggested that negative emotions associated with learning can have a negative effect on motivation and completion of education (E. Skinner, Furrer, Marchand, & Kindermann, 2008). This lack of motivation often manifests itself in high dropout rates. In the USA for example, only 73% of high school freshman graduate within four years and only 55% of those who enter university complete their bachelor's degree (National Centre for

Educational Statistics, 2009). Motivation in education has also been linked to achievement of students and their success after school (Covington, 2000).

At the core of this study lies the question whether emotions can have an impact on motivation in an educational environment. Do children, who react emotionally to films, have a different level of motivation than their peers (who learn without films)? How do teachers use emotion-triggering films in their lessons to motivate their students?

The connection between moving pictures and motivation has only been researched to a limited extent. Although moving images have been shown to increase interest in the topic (Silvia, 2008), generate high level of satisfaction (Fails, 1988) and increase students' academic achievement and feeling of fulfilment (Smith, 1973), little has been written beyond all resulting in higher motivation during and after the task. In addition, it has also been shown that an interest in film can unite learners from different backgrounds and watching movies remains one of the most common hobbies amongst British people (Sargent, 1997).

In this context it is important to note that the term 'motivation' should not be confused with interest or engagement. A student's interest in a subject can be based on any past pleasurable experience and has been shown to increase both motivation to study for the subject and attainment in the subject (A. J. Reynolds & Walberg, 1992). According to Hidi (1990), interest is an important factor in the students learning experience and can even 'trump' any other involving factors. Engagement, in turn, can be defined as 'active involvement, commitment and attention as opposed to apathy and lack of interest' (Singh, Granville, & Dika, 2002, p. 324). Engagement results in an action which in the classroom may be anything from thinking about the question on hand to doing your homework regularly. Connecting all three terms, we could say that an interest can motivate a student to engage in the subject.

Above, I discussed that very little is known about how children feel about the writing process (see p.51) and similarly, very little research discusses *why* children engage in writing- apart from the obvious notion that they have to. Surely there must be a range of ways in which the learning environment can motivate a student to learn to

write? Dyson (1992), for example, states that there are many different purposes, but only discusses peer approval as a main motivational factor. Robinson's (1990) list is more extensive and includes evaluating personal relationships, expressing preferences and creative expression. 'They write to satisfy personal needs, but their writing has different functions' (p.290). Some children she spoke to were unable to say why they were writing creatively, but they were sure that the process evoked positive emotions. Generally, the teachers' wish to motivate students by drawing on topics which interested the children featured highly. Robinson introduces the teacher Kate, who started 'think book' diaries and asked pupils to reveal their emotions and journal articles for a class newspaper.

Motivation in education has been the field of much debate and many theories. One of the basic theories about motivation in education categorises the children's motivation as either 'intrinsic' or 'extrinsic'. The former assumes a pleasure of being involved in the act of doing something whereas the latter describes motivation through external factors, such as a reward at the end of the task. This distinction has especially been discussed in the context of education where children might either do something because they enjoy it or because they know that they will be rewarded at the end (Edward L. Deci, Vallerand, Pelletier, & Ryan, 1991; Stipek, 1993; Vallerand *et al.*, 1992). Although Intrinsic motivation theory has been at the centre of a considerable independent body of work, it has often been examined in conjunction with self-determination theory; a framework which describes a person's ability to motivate themselves in order to reach a goal and determine an outcome. Deci and Ryan (2002), for example, have argued that determination can be based on and foster autonomy, competence and relatedness, three core needs of human beings.

The following section is going to introduce a range of motivational theories in education. Many of these have not explicitly been named as part of studies where film has been used as a motivational tool; however, implicitly they are often alluded to and could indeed provide a theoretical backbone to much anecdotal research in this area. Once all theories have been introduced I will also comment on their relationship to this study.

Self-efficacy theory argues that students believe that they are or are not able to perform a task which is given to them. If they trust that they can complete the task, they will approach it with motivation. These students are more likely to react positively to more challenging tasks (Bandura, 1993; Schunk, 1984, 1985) and even calm themselves in the danger of stress or anxiety (Bandura, 1993).

One of the ways in which we can relate this theory to the use of film in education is to remember that students enjoy watching films (see page 9): they are used to engaging with audio visual materials and feel 'safe' in their ability to decode it. Taken one step further, we might be able to assume that the context of watching a film could encourage faith in educational ability in students who normally lack self-confidence: Could a student who normally struggles with literacy feel more motivated because of the emotional 'safety net' of being able to decode a film which relates to the literacy exercise?

Theoretical support of this theory is extremely limited. Hobbs (1998), for example, includes motivation as an integral benefit when using films in the classroom—students engage with film because they feel that it is an accessible medium. Other studies such as Smilanich and Lafreniere (2010), offer a better discussion of motivation itself (which in this case is defined as an increased wish to communicate in class and understanding of metaphors and symbols), but once more this description rather draws on engagement, the psychological framework is underdeveloped and it lacks quantitative data.

Smilanich and Lafreniere tell the story of the student 'Matthew' who had no interest in schoolwork and behaved aggressively and defensively in his English language lessons. Half way through the year his behaviour changed dramatically once the class started working on the film *Akeelah and the Bee* (Burns and Atchson, 2006). He began to write responses and engaged with the text critically. The authors argue that his engagement is due to understanding the images and metaphors which were invisible to him in written text. Once Matthew felt that he was able to understand and accomplish the task, he set to work. Although this account is very superficial and does not offer a more detailed analysis, it nevertheless highlights the powerful case study of a student whose life and education has been transformed by a film.

Self-worth theory argues that students perceive different forms of motivation in order to maintain or enhance self-worth (Covington, 1984). A feeling of self-worth is intrinsic to human being's well-being and psychological wish to survive. Suicide is often attributed to a person's lack of self-worth and shame (T. Seifert, 2004). In his work, Covington (1984) draws on the intrinsic belief of western culture that self-worth is connected to performance. People's status in society is determined by the amount of money they earn, the 'value' of their work and their success in everyday life. In school terms, this means that a child who performs well in class and achieves high grades in tests will be praised as a 'success' whereas a student who only achieves low grades or displays signs of 'not understanding' will be rebuked and experience shame or guilt.

On the base of this premise, Seifert (2004) argues that students' motivational response and actions will depend on their wish to preserve or increase self-worth. A high achieving student will continue to work hard in order to maintain a level of praise and pride. Students who are lower achievers might be less successful because of two reasons: lack of work or limited understanding of the topic. Both states depend on the individual student but the first state is changeable and the second is not. As a result, the child's feeling of failure can manifest itself as guilt (lack of work) or shame (perceived incapability of understanding). In order to preserve their feeling of self-worth, a student might then refuse to engage in the work altogether, blaming his failure on lack of effort rather than unchangeable incapability of understanding the information.

Dominic Wyse (1998) is a particular advocate for giving literacy learners ownership of their work and increasing their feeling of self-worth in the process. His description and promotion of the so-called 'process approach' has influenced educators and parents all over the world. Its most distinctive features are that young writers are offered a level of control, the recognition of children's earliest mark making as writing and the connection of writing inside and outside of the classroom. A substantial part of Wyse's claim is that every writer should feel ownership of their work and he argues that the walls between the two terms 'author' and 'writer' should be brought down. Although 'The death of the author' has also been discussed in literature in

general (Barthes, 1967), Wyse actually argues for the opposite here: he emphasises the importance of the creator of any written work, may they be children or adults. He disagrees with the notion that whilst 'authorship is usually seen as representing a high, and special, level of achievement and is most frequently associated with the appearance of a printed product' (Hall, 1989), a writer who is not published does not deserve the same recognition.

Wyse's own research draws heavily on one of the pioneers of research into children's writing development: Donald Graves. Graves was extremely influential in fostering the thought that children's 'writing' would start as pre-school age, when they used crayons to communicate with letter-like symbols (1975). Graves also argued that especially young writers would often write out of a spontaneous desire to communicate feelings or impressions with others (1981). This writing process would be equal to play and based on spontaneous emotions. Similarly to the findings of Bereiter and Scardamalia (1987), this writing would often be disjointed and highly shaped by the moment.

Graves' research focus changed throughout his life, moving from an interest in the writing progress to the conditions for learning in literacy classrooms. In an interview with Newkirk (1994) he confirmed that his work hoped to foster reactive teachers who would pay close attention to the circumstances under which students learn and write best. This concept is mirrored in his work about 'writing workshops' in which students would present work to their peers and the teacher in order to gain feedback from their work. As mentioned by Wyse (1998), this action supports the claim that even young writers should be treated as authors whose worth is publishable and of worth.

Researchers such as MacGillivray (1994) have shown that children have a very strong emotional connection to their written texts- they feel proud or ashamed about what they have written and their feeling of self-worth fluctuates correspondingly. Studying the writing process and habits of first grade students, she saw that all students found it very important to engage the audience's attention. They also wanted to read their own writing aloud in order to communicate its meaning. Overall, children are more motivated to write about the culture they engage in, such as films,

cartoons or music (A. H. Dyson, 1992) and educational resources have sometimes drawn on this motivational factor by including characters such as famous super heroes (A. H. Dyson, 1997).

A few researchers within the acquisition of literacy through film focus on fostering the students' wish to communicate about something that is close to them- raising their feeling of self-worth by being the subject of interest and investigation. Teacher Michael Vetrie (2004) for example notes that his students seemed to feel much more strongly about films than they did about books. One could suggest that this is because certain barriers of access were removed and all students had equal access to the material; students' standard of writing no longer played an extensive role in the communication process. Much of Vetrie's task was to find a film which spoke to most of his class as 'the intensity of the students' need to communicate seems to depend on the intensity of the students' interest and involvement' (Vetrie, 2004, p. 44). He found that students wrote more and 'expressed themselves better' once they felt passionate about content. He saw his task less based on fostering understanding about film (indeed, he mentions that this is just a by-product of his effort) than fostering enthusiasm and purpose for writing.

Attribution theory draws its type of motivation from people's experience of previous events. This outcome triggers an emotional memory (e.g. being unhappy because of the failing of a test) and the person attributes this emotion to the event in future instances. As such, the failing of the test can trigger guilt for not having worked hard enough in preparation or hopelessness as the individual perceives himself as incapable of passing it in the future. These emotions can also change according to 'personal characteristics (history of failure or success), circumstances (e.g. feeling ill, fire alarm sounded) or comparison to others' (T. Seifert, 2004, p. 138).

In terms of this PhD, attribution theory plays an important part once we consider children's positive feelings towards film (see page 9). Would children be able to transfer their emotional engagement with film to literacy (if the two are connected in lessons)?

To date, there is only one available case study of the use of film in education which implicitly draws on attribution theory: Hadzigeorgiou *et al.* discuss a 2008 study in which 28 year eleven students showed increased signs of motivation after engaging with the feature film *The Prestige* (Nolan, 2006). A watching of the film was followed by two weeks of independent research which the students completed in groups. They were also asked to keep a diary of their exploration. Hadzigeorgiou *et al.* especially noted that students reacted emotionally to the film: gasping in shock, whispering to their friends in disbelief and engaging in a very active discussion after the lights went back up.

At the end of the two weeks (during which the teacher had moved on to another topic) the students presented their results and discussed the outcome of their enquiry. In several places of the report, Hadzigeorgiou stressed that 'teacher intervention was minimal' (p.34) and that students were not going to receive an extra grade for it. As a result, we can assume that it was the representation of the film itself which sparked the students' sense of engagement.

More than 50 per cent of the members of the class became involved in the project. 19 students interacted in the discussion and 17 of these had also made diary entries. Some students continued to write into their 'enquiry diary' after the end of the project. Their comments include a continued sense of curiosity such as 'I do not think I can make up my mind until after I have read more about him (p.34) and 'I think there is more to learn in connection with this thing' (ibid). Further, Hadzigeorgiou claims that 'investigating the Tesla story seems to have inspired three students, two male and one female, to pursue a university degree in science or electrical engineering' (ibid). In summary, students were engaged in their voluntary literacy activities because they felt emotionally engaged by the film.

Similar to the Attribution theory, **expectancy value theory** describes the way that human beings assign value to the things they are about to engage with. This value determines their level of interest and motivation. First discussed in detail by Lewin (1938), value can describe both a belief system and a motivational force (Higgins, 2007). Expectancy can be defined as a human being's belief about the future (N. J. Rose & Sherman, 2007). Together, they create a theory which describes the level of

effort a human being is willing to invest in order to fulfil a goal. If the expected value of the goal is low, less work will be invested to reach it. Modern psychologists who investigate the expectancy value theory (Pekrun, 2006; Wigfield & Eccles, 2000; Wigfield, Eccles, Schiefele, Roeser, & Davis-Kean, 2007) have tested a range of real world achievement situations and conclude that there is a rich spectrum of psychological, social and cultural determinants which define the value of an outcome.

The expectancy value theory has been used especially successfully in the context of education in general and literacy learning especially. If students expect a positive outcome and connect positive personal experiences to the activity, they will learn with more motivation. In particular, authors have investigated children's joy of expressing their own voice through writing- thus placing a high value on their ability to communicate. Robinson (1990) for example states that the key to literacy learning lies in the 'the empowerment of individuals to speak freely in such voices as they have about matters that concern them' (p.264) and her view is mirrored by Carl Rogers who writes that meaningful learning 'has the quality of personal involvement' (1969, p. 5).

In terms of what expectancy-goal theory has to offer the use of film in education, we can consider two different assumptions. Firstly, one could argue that as children place a high value on film (as a medium), this association could be transferred onto literacy. This interpretation is similar to that of attribution theory. Secondly, we could consider that children place a high value on communicating their thoughts about a film, mirroring self-worth theory (see above). Overall, there seems to be little unique application of this theory to our topic- and no literature to suggest otherwise.

Lastly, **Achievement goal theory** discusses ways in which people motivate themselves to achieve a certain goal. This goal might be external (a good grade, a pay rise) or internal (a feeling of pride after the completion of the task). Researchers have focused on two different goal theories: the goal of learning (or 'mastering' the task) and the goal of performance (or being seen as a 'success' by others). People who focus on the mastering of tasks believe that it is in their own hands whether they are successful in this situation (Dweck & Leggett, 1988). They also prefer more challenging tasks (Seifert, 1995a), perceive themselves as more positive (Diener &

Dweck, 1978) and are more likely to take responsibility for success and failure (1995b).

Performance related people, on the other hand, will focus on the way that they are perceived by others, assign failure or success to uncontrollable factors (Timothy L. Seifert, 1995b) and are more likely to see themselves as 'failures' (Dweck & Leggett, 1988) if they don't succeed. They are also more likely to pursue goals for extrinsic rewards than the intrinsic pleasure of learning (Pintrich & Garcia, 1991) and often feel that their work may be lacking meaning (Seifert & O'Keefe, 2001). This work-avoidance mode may manifest itself in doing no work, only doing minimal work or actively sabotaging other's work by displaying passive aggressive behaviour (Covington, 1984).

Seifert (2004) summarises the reoccurring themes of self-efficacy theory, self-worth theory and achievement theory in five types of learners:

1. Mastery students, who have a strong sense of the 'self' and will attribute success and failure to internal, stable factors.
2. The 'failure-avoidance' students who acts on the wish to preserve a sense of self-worth and blame internal, stable and uncontrollable attributes responsible for failure.
3. Students who display learned helplessness, e.g. they believe that every effort is futile.
4. Students who avoid work because they are bored by the task. This category might also include bright students who do not feel challenged.
5. The hostile work-avoidance student who refuses to engage in the activity in order to take 'revenge' on the teacher

Whilst Seifert's summary is limited with regards to consideration of other external factors and the fluidity of school life, it offers an interesting categorisation of the way in which students motivate themselves (explicitly or implicitly) or are motivated by tasks.

Unfortunately no studies are known which connect achievement-goal theory to the use of film in education, and the reason for this seems logical: While other theories are able to use film as a tool to motivate the student, achievement goal-theory only has one motivator: the goal itself. Thus, students bypass any motivational accelerators to orientate themselves on the goal.

In conclusion, the following three theories (and their matching questions) will become part of an investigation into how film could be used to motivate students:

Theory	Question: Are students motivated by film because...
Self-efficacy theory	... they feel that they can access the medium easier?
Self-worth theory	... film gives them an opinion to express their personal opinion?
Attribution theory	... they like film and can transfer this positive feeling onto the task at hand?

Although I have now pinpointed three theories which could explain children's increased motivation when film as a tool is used in the classroom, it is worth noting that overall, no rigorous qualitative or extensive quantitative studies are available which try to explain *how* or *why* the use of film can motivate students. Consequently, I am presented with the unique opportunity to contribute to the field of education psychology in an area which might benefit the study of motivation, emotion and literacy.

Bearing the importance of this investigation in mind, the following section will introduce the setting of the investigation of this PhD before moving on to describe the methodology of the investigation.

5 Bradford City of Film

Bradford has a rich heritage of moving image innovation and film making progress. An indigenous film history which can be traced back to the First World War as well as the country's National Media Museum have contributed to the city's identity and culture. In 2009, Bradford was awarded the world's first UNESCO 'City of Film' designation which recognised its past heritage and current engagement with film. Currently, Bradford continues to improve its position in the national film community by acting as locations for films such as *The Kings Speech* (Hooper, 2010) and as the host to the *Bradford Film Festival* and the *Bradford Animation Festival*.

Bradford City of Film operates under four strands: Enjoy, learn, make and visit. As part of the bid for the designation, the original prospectus had promised 'a range of educational activities around film' which were to go beyond the walls of the National Media Museum and move into the schools of the city. Bradford had previously been involved in educational schemes such as the Better Reading Partnership which supported 1649 children and lead to a 'significant gains in the 10-week period' (Brooks, Flanagan, Henkhuzens, & Hutchinson, 1998, p. 18). In 2010, a year after the start of the City of Film initiative, a group of local experts gathered to design a scheme which would become the flagship education program for 'media literacy'.

Soon the group received support from the British Film Institute as well as a blueprint for film education run by the Lincolnshire county council. Funding was secured which was intended to 'support boys' literacy development' and the focus group decided to hold a series of in-school workshops with the help of the media specialist Philip Webb and the equipment of the Innovation Centre, a company of 'learning and teaching consultants, learning technologists and media professionals' (Innovation Centres, 2014). The scheme was scheduled to start with a one year pilot in September 2011 and eventually led to the start of the PhD in autumn 2012.

5.1 Year One (pilot)

Over the course of a year, 15 primary school teachers were trained by the BFI to use films in lessons, supporting literacy learning and development. These teachers were then encouraged to support and teach other teachers. All primary schools in the area had been invited to take part in the scheme, but it was felt that 15 would be a good number to keep track of progress and attainment. The project was designed to comprise of two phases: first the teachers were to encourage the students to write after watching films followed by film production with writing. Unfortunately several of the consultants on the project were made redundant due to cuts to the council's budget and not all schools were able to complete phase two. All schools documented their progress on a blog (Webb, 2014).

At the end of the project teachers were interviewed about their experience on the literacy scheme. Feedback was overwhelmingly positive and the benefits mentioned included increase in enthusiasm, reading, empathy, interest, concentration, processing and demonstrate information, appreciation of genres, imagination, vocabulary, writing, motivation, attitude, engagement and team building skills. Unfortunately, the project did not consistently evaluate whether literacy attainment had increased in terms of grades, however some quotes suggest that the students enjoyed literacy much more after the projects. Only two teacher quotes actually mentioned levels in their report: one teacher said that this students jumped a whole level (1b-2b) and one other a quicker start to beginners (achievement of 1a and 1b).

'Boys who do not engage in reading are more engaged by film.'

'Enthusiasm towards writing greatly improved for the majority of the class.'

'Visual stimuli has a positive effect on students ability to process and demonstrate understanding of a text.'

'It was clear to see that more children in Year 1 (age 5-6) were achieving levels 1a and 1b much quicker in both reading and writing. Children were motivated to write. Children's imagination, vocabulary and own expectations of what can be achieved with writing were all improved.'

'At the beginning of the year many boys were reluctant to write. [...] With this project children, particularly boys, were engaged and had good ideas during oral work.'

Figure 5.1- Quotes from teachers on Year 1 of the literacy scheme

The scheme was judged as successful and funding was secured to continue it into a second year. By the end of the summer, Yorkshire was amongst the regions praised for being 'positive and inspired' by the 'Making the Case for Film Education' report (British Film Institute, 2012a, p. 2) and it was decided to cement the success of the scheme by recruiting a PhD student who would determine the actual increase in literacy attainment through the use of film.

5.2 Year two

The official first year of the Media Literacy scheme was outlined in a document written by David Wilson at the end of the pilot project (Bradford City of Film, 2011). It suggested a three-year program which focused on initial training in the first year and then suggested how teachers might be able to cascade the program to five other schools each following year until all Bradford primary schools were reached by the program. The project 'outcomes for the pupils would be to focus on AF3 reading (improving inference and deduction)' (Bradford City of Film, 2011, p. 1) which would then lead on to an increase in standards of writing. The documents offered

little information on how schools would be selected on what kind of targets the students and teachers would be expected to meet. 16 schools were anticipated to take part in the program. Much of the initial outline remains very vague.

At the start of September 2012, 12 teachers from nine schools were part of the scheme, however none of the original schools had made the decision to continue and the first week saw the drop-out of two of the teachers due to a misunderstanding with regards to the extent of the commitment of the schools. However, the overall reputation of the schools which took part was overwhelmingly positive and one possible reason for this could have been the type of schools who registered for the program: Only three of participants came from schools which had received Ofsted ratings of 'satisfactory' or below. This year, the scheme was to focus on all students (rather than just boys) and the consultants encouraged teachers to keep track of the attainment data of six focus students. All classes on the scheme were in Year 5 which allowed the teachers to focus on literacy improvements a year before the primary Sats.

Two different strands of the scheme began to emerge: Whilst the consultants and the BFI were interested in training teachers to improve the children's understanding of film, the teachers and the council were involved in the project to raise writing and reading levels. First discussions with the teachers suggested that most were on the scheme to increase engagement and writing levels. Most focus students had been chosen because they were reluctant writers and teachers were hoping that audio visual stimulation would improve their attitude. When asked about the definition of 'film literacy', most teachers were unable to name the original meaning of the term (watching, analysing and making films) and instead focused on the improvement of traditional literacy through film.

A first analysis of the attainment in January 2013 suggested that some of the children had made none or very little progress. However, according to the attainment research of the consultants, this increased towards the end of the year. End-of-project feedback turned out to be very positive once more, and the Innovation Centre and City of Film planned a further year of the scheme. By the summer of 2013, 'raising attainment through the arts [was] more common' (CapeUK, 2013) and it was

the hope of the scheme that the PhD research which was to take place the following year would reflect and confirm the anecdotal evidence which had been provided so far.

5.3 How has City of Film used films in the classroom?

At the core of this investigation lies the way in which teachers have used films to support the learning of literacy in lesson. While all teachers had the choice to use the provided resources in any way they pleased, I would like to provide some examples of film literacy lessons. These are based on the teachers' own presentation on their progress at the three development days.

School 8 (Year 6)

In this particular school the teacher used films in two different ways: first as part of an introductory section and then as part of an overarching theme (myths). The majority of both units were based on free materials found on www.literacyshed.com, a website which provides resources on working with films and other media in literacy lessons. In 2015, the Literacy Shed website changed to charge teachers for the resources.

The aim of the introductory unit, centred around *The Girl and the Fox* (2011) was to make students feel more comfortable with the medium of film and to teach ways in which resources would be used as part of the myth unit. The class started by writing paragraphs, re-counting the narrative of the story, and then they added dialogue to the silent film. These activities were largely based on re-counting, rather than original production.

Secondly, as part of the myth unit, the teacher first engaged in guided reading and then students wrote their own myths. Once the writing was completed, the students storyboarded their own myths and wrote a scene in details as a full script as part of a group. The teacher felt that this activity really benefitted the students' discussion skills. The scene-setting was followed by filming and then blog entries about the filming experience, thus coming full circle on the writing experience.

School 10 (Year 3)

In School 10, the teacher followed a unit on the theme 'Space' and was particularly keen to foster AF3 skills, for which the students had to deduce, infer or interpret information events or ideas from texts. The class watched the beginning of *E.T.* (Spielberg, 1982). The teacher then gave the students statements, to which they had to agree or disagree. Other activities with further discussion followed. Emphasis was placed on the children's understanding of the characters in particular and this was deepened by working on a storyboard.

Once the teacher was satisfied that the students had understood the story, she encouraged them to write their own sequel to the film. This activity included creating the script as well as storyboard and then the film itself. The teacher was especially impressed with one EAL student who was able to express himself outstandingly by the end of the unit.

School 7 (Year 5)

This class was taught by a particularly enthusiastic teacher, who had been on the film literacy scheme for the previous year and was used to employing Literacy Shed resources and those of the consultants. The focus of the unit was *The Corpse Bride* (Burton & Johnson, 2005) and in particular its protagonists: a young man who marries a dead woman, but doesn't find out about her state until after the wedding. After watching the beginning of the film, here are some of the activities were used over a couple of lessons.

- The students wrote advice letters to Victor, the protagonist, once his dilemma becomes clear.
- The whole class created a big story map of 15 scenes; a pair was responsible for describing each scene.
- The teacher read a poem about the corpse bride, which the students learned by heart and recited.
- The class did a 'doughnut' activity, in which students created two circles and matched gothic adjectives and scene vocabulary.

- The class looked at using 'where' adverbials as sentence openers and used it to describe gothic scenes.
- The children compared different shots and how those were used to create scenes in the film. This knowledge was then transferred to writing scenes.
- They wrote short character descriptions and played 'Blind Date' as the characters to test their knowledge.
- The class moved on to journalistic writing: the teacher asked them to be Victor and report what happened in a scene. In this context they also wrote questions to interview the eyewitnesses. From there they used the questions to interview each other and filmed the interviews

School 9 (Year 5)

This class worked with the Pixar film *Up* (Docter & Peterson, 2009), especially focusing on the scene which follows the life-long relationship between the husband and his wife. The children created a timeline and added the characters' feelings to the different situations. They then wrote a letter from the perspective of the wife.

This unit was followed by further character discussion of *The Black Hole* (Sansom & Williams, 2008) and a review of this second film. The teacher was keen to include some film making activities, too, so the children first scouted for filming locations in the school and then wrote and storyboarded their own *Black Hole* films. The practical activities were followed by the writing of a film trailer and further discussion of the film's narrative.

School 5 (Year 5)

In School 5, the teacher had created a unit of literacy learning on *Hugo* (Scorsese, 2011). The class began by listening to the music of the opening scene and the children wrote descriptions of people, places, story and sounds the music was evoking for them. The music was followed by illustrations from the original book (*The Invention of Hugo Cabret* (Selznick, 2007) on a large screen. These images were then compared to stills from the films and the children learned about the meaning of different shot sizes, followed by a comparison of the different tenses which could be used to write the story.

This teacher emphasised that any film could be used to work on the '5 Ps' of a narrative: People, Places, Problems, Panic and Peace- with the first three setting the scene and the last two describing the narrative as it unfolds. To any of these 5 Ps, different grammar activities could be attached, such as adjective work to the description of the characters.

What all of these classes and activities have in common is that they include some basic scaffolding in the first part of the unit (comprehension questions, re-telling of the story), before merging into creative literacy work (creation of new stories, scripts, reviews, storyboards) and some practical creative activity (shooting of the film). Although the teachers placed different emphasis on these three stages, this was a structure the consultants encouraged all City of Film literacy teachers to follow in one form or another.

6 The research

6.1 Research questions

Gorard (2013) emphasises that research questions should be the beginning of every active research journey. Research needs research questions because ‘otherwise research is not really research at all, it is just data gathering’ (Gorard, 2013a, p. 36). He also argues that it is vital to divide an overarching research question into a series of puzzles, which are easier approachable and answerable. While my overarching research question could now be ‘Does the City of Film media literacy scheme have benefits to the students who are involved in it?’, I am really interested in the kind of benefits the scheme potentially offers and the reasons for this.

In accordance with my hypothesis above, the following sub-questions (or puzzles) have been phrased:

- 1) Can the use of film lead to an increase in motivation?
- 2) Can the use of film lead to an increase in attainment?
- 3) Could film’s ability to emotionally engage its audience be the reason for either of these potential impacts?

These questions have the advantage of drawing on a wide range of qualitative and quantitative research which will aid the triangulation process. I am also personally interested in their answers and feel connected to this research direction due to my personal beliefs and history. In addition, I also have some potential answers in mind, which might prove beneficial to the warranting process (Gorard, 2013a)

This thesis seeks to understand whether using film as a tool in primary classrooms can make a difference to attitudes to and attainment in writing. It is grounded in the

believe that learning about film should be a 'universal entitlement' (Bazalgette, 2007a, p. 2) and that film is a medium which is loved by children. At its core, it is research *for* children (Woodhead & Faulkner, 2008) as much as it is *about* children.

6.2 Research design

With this thought in mind, one of the fundamental aims of the research design has to be its accessibility, starting with the register and wording of the methodology and research design. Although it is obvious that a researcher sometimes has to use 'academic' words to describe approaches to their research, this does not have to extend to impact on the clarity and accessibility of what is written. Often the 'barbaric dialect' of the intellectual register excludes people other than academics (Berger, 2011). Jenkins (2013) goes as far as saying that 'we do violence to the every world when we translate it into academic language' (p.4). It is my hope that this thesis can be read by all who are interested in the subject.

After summarising the Bradford City of Film Literacy scheme (on page 78) and considering the available literature, the research is now at an equipoise- 'a state of existing knowledge about an intervention where there is some indication that it will work but there has not been a definite test' (Gorard, 2013a, p. xiii). Although there has been a considerable amount of qualitative case studies provided by the teachers as well as the writing scores which contrast the attainment at the beginning and at the end of the school year, little academic and ethical rigour has been applied to the research by the staff of the Innovation Centre and as a result its validity cannot be taken for granted.

Stephen Gorard (2013a) makes a powerful case for meticulous research design and particularly laments that social sciences are especially bad at paying attention to the build up of research. He suggest that they might not insist on waterproof results as the impact of their recommendations is likely to be less severe than for example in medicine where the impact of a drug can decide about life and death. Impact in social sciences is also likely to take place a long time after the intervention- in

education, long term studies can often take years and even then the possible following change of a policy might still be implemented much later.

Gorard argues that design is not about technique or methods, but rather 'about care and attention to detail, motivated by passion for the safety of our research-based conclusions' (Gorard, 2013a, p. 4). Catherine Hakim (2000) adds that it should be the research questions which guide the design rather than the methods. Research design then is not an optional add-on, but rather the firm fundament of the research itself. Should design, methodology or methods be inadequate, not relevant or unsafe the results will soon be the same. This study was designed with Gorard's plea in mind and the following chapter will consider all parts carefully.

Gorard proposes a 'full circle of social science research' in which each stage of the process is carefully planned and evaluated. In his opinion, research should start with an evidence synthesis which should then lead to the development of an idea, prototyping, testing and the research itself- only to be repeated once new findings have emerged.

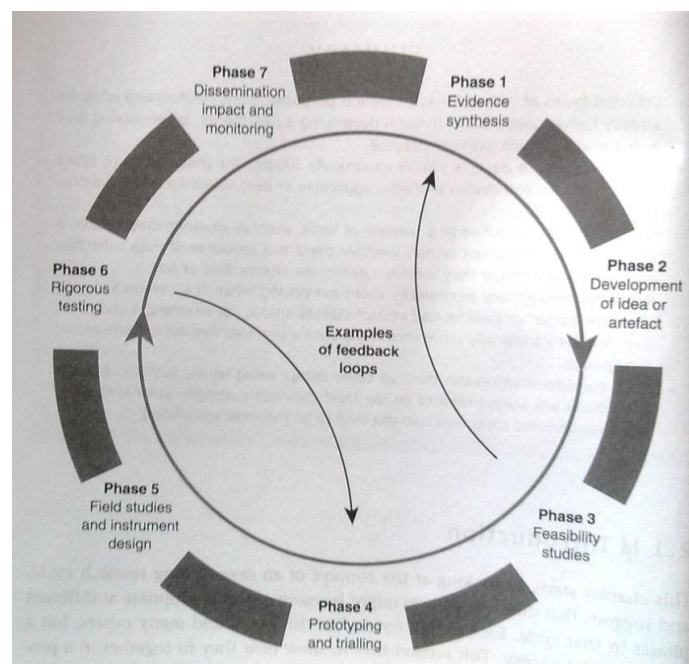


Figure 6.1- Full circle of social science research according to Gorard (2013, p.14)

In a way, this thesis really began with step two, the ‘development of [an] idea or artefact’, as City of Film started the film literacy scheme, hoping to make a difference to attainment levels in Bradford primary schools. My contribution to the idea is the wish to discover *how* this change takes place (if it does take place at all). After synthesising the evidence (phase one) and considering the feasibility of the study (phase three), which has already taken place through the pilot schemes, this thesis is now at the point where research design should be trialled (phase four) and instruments tested (phase five).

Whilst Gorard’s cycle is useful to remind us of the importance of testing and re-considering of ideas, it also seems to portray a rather organic development of research which does not necessarily fit with the ‘artificial’ world of research commissioning as is the case with this study. As a result, I don’t feel that the thesis is at a disadvantage if it does not comply by Gorard’s suggestions, but that it is simply a different cycle due to the nature of the project.

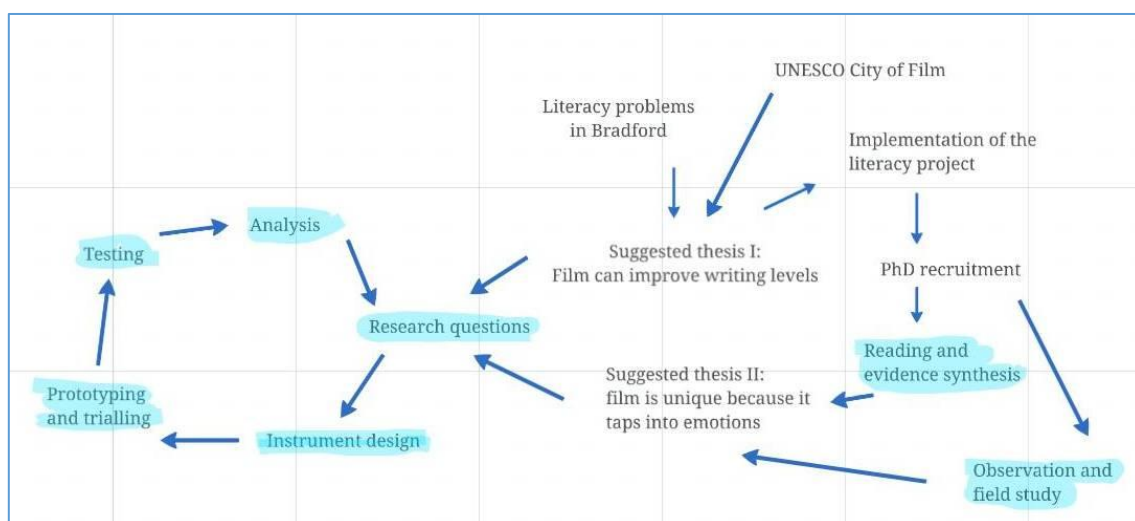


Figure 6.2- Organic research design of the project

Although my research design has all of the parts Gorard talks about, it emphasises the organic development of the project and takes into account the different factors which have influenced the research. In my opinion it is no less rigorous and the following chapter will lay out its details in seven different sections: methodology, participants, schedule, methods, results analysis, limitations and ethical

considerations. As many of these sections overlap, signposting will be used to refer the reader to sections where similar issues are discussed.

6.3 Methodology

6.3.1 Study design

Choosing a fitting research methodology should underpin any type of research. It really provides us with the glasses through which we plan and see our study and its structure should not be taken lightly. However, on the other hand, research methodology should always be fitting to the research and not the other way around. At its heart, research methodology should be suitable, clear and accessible (Gomm, 2003). Where 'social theory [...] present itself as more complicated than its supposed to be' (Jenkins, 2013), the reader can be excluded and results compromised.

Categorising the research design for this PhD was challenging due to its variety of unique features:

Factors which argue for a range of research designs	Factors which point towards a case study design
Investigation of a range of classes within a number of schools...	... but only within one area
Data gathering on several different occasions...	... but only over the course of one school year
Some comparative data was gathered...	... but this data is extremely limited
I want to investigate the correlation between the film intervention and attainment and motivation...	... but it is likely that there will be too many external factors to make that judgement.

6.1 Factors which speak for a case study design

Overall then, it seems right to argue that this study can be defined as the case study of an intervention. It uses a variety of methods to investigate the situation in a confined environment with particular attributes (see page 100): Our case study, the film literacy scheme, is 'a thing, a single entity, a unit around which there are boundaries' (Stake, 1995, p. 27).

While authors have offered different definitions of the term 'case study' (Bedrettin, 2015; Merriam, 2007), most agree that 'unlike other research strategies, a comprehensive "catalog" of research designs for case studies has yet to be developed' (Yin, 2008, p. 19). As a result, case studies have often been attacked for their data collection procedures are not routinised. Gorard, for example, argues that 'a case study, in isolation, will never be the preferred design for any study that aims to be convincing or definite' (p.18). However, other authors dispute Gorard's opinion and place a high value on case study work (Merriam, 2007; Stake, 1995; Yin, 2008), praising its flexible and adaptable structure.

Traditionally, case studies ask explanatory questions such as 'why' or 'how' rather than 'whether' and this indeed became a problem over the course of the research. However, the design is also suitable to 'illuminate a particular situation' (Yin, 2004, p. 2) and I felt that due to the range of research methods I employed, a good overall insight of the scheme became possible over the course of the year. Authors have differed in their opinion as to whether a case study should also include quantitative data gathering methods, with both Stake (1995) and Merriam (2007) arguing against their inclusion. However, Yin (2008) is more practical in his approach. He argues that as long as multiple sources of evidence, a database of relevant data and a chain of evidence are employed, any evidence can contribute to a case study.

Case study design differs from other research designs because it allows the researcher to analysis their data and change their data gathering methods as apparent conflict and/or learning becomes visible. This became a useful feature when it came to designing the questions for the observations (see page 128) and the final teacher interviews (see page 132). The extend of the changes which a researcher is allowed to make as part of the study have been discussed in detail (Bedrettin, 2015) and I tried orientated myself on Yin (2008), who argues for a tight case study design with a few readjustments. Yin's model argues for the importance of a literature review, theoretical foundation and data gathering preparation, allowing the researcher greater faith in the validity of their research.

However, due to the extent of the study and its data, I have to acknowledge that in fact it might be more accurate to refer to the process of designing my study as

'progressive focusing' advocated by Parlett and Hamilton (1976) and favoured by the case study design of Stake (1995): In their view "the course of the study cannot be charted in advance" (cited in Stake, 1998, p. 22). Bedrettin (2015) criticises this approach as it has the potential to 'lead to uncertainty and ambiguity on the emerging researchers' side since clear guidelines are missing' (p.8) and I indeed started to encounter problems regarding the validity of my data and analysis (see page 241).

Overall however, Yin's desire for a structured research design and data analysis can also be observed in other parts of the thesis. Analysis for him "consists of examining, categorizing, tabulating, testing, or otherwise recombining both quantitative and qualitative evidence to address the initial propositions of a study" (Yin, 2008, p. 109) and this philosophy is reflection in the introduction to my analysis (see page 139).

Whilst this study started with the view of becoming a phenomenographical study, treating teachers as a group of people with a similar experience (Marton & Booth, 1997), it soon became clear that a limited number of my research methods (interviews and observations) offered the opportunity to engage with the 'essence' of what people were experimenting (DeMarrais & Lapan, 2004). Most were unable to integrate the required depth to move beyond generalisation. As a result, some attributes of a phenomenographical study (considering a group of people with similar experiences but a subjectivist world view) are still applicable whereas there is less of an emphasis on relationships and hierarchy than expected (Åkerlind, 2012).

In this context, I understand that it is impossible for me as a researcher to separate myself from my work. This thesis will assume a relativist ontology based on my experience as a teacher and researcher, leading to subjectivist epistemology which has to be rooted in dialogue, critical thinking and an open mind. As much as I'd like my research to explain one version of reality and unfold it in front of me, I am aware that by every decision I make I impact on my finding. All I can do as a critical researcher is to be aware of these subjective limitations and to embrace a Popperian approach that there is no way to prove 'truth': all we can do is try to eliminate as much doubt as possible (Popper, 1979).

Although I would ideally like to argue that the approach to this thesis has been a positivist one (placing emphasis on objective data collection and interpretation), I have to acknowledge that due to my personal involvement in the research only an interpretivist approach is realistically possible. Further, I also have to agree with Pratt who argues that even 'positivist' research cannot be value free' (2004, p. 52): by choosing questions, methods and perspectives every research will approach their work in a subjective fashion. Reality is constructed according to our own interpretation of it- it is not 'out there waiting to be captured by language' (Britzman, 1995, p. 232).

These considerations become especially important if we apply them to case study design which traditionally has a constructivist and existentialist (non-determinist) background (Bedrettin, 2015). Case study provides a unique opportunity for the research to make use of previous knowledge and understanding (Yin, 2008) and 'there are multiple perspectives or views of the case that need to be represented, but there is no way to establish, beyond contention, the best view' (Stake, 1995, p. 108).

Although we have established that the study takes the shape of a case study of an intervention, there are several factors which also imply that other methods might have been employed (see chart 6.1 on page 91). Firstly, it could be argued that this study is similar to the shape of a randomised controlled trial (RCT) which suggests that one group within the intervention receives the treatment and one group does not. These two groups are then compared before and after the treatment. However, whilst my data gathering includes some control groups, it is debatable how random and representative the groups really are. Control groups have only been used for the quantitative methods of the PhD (questionnaires about feelings towards writing as well as the changing writing levels). Further, even these quantitative control groups belong to a range of year groups and were not chosen deliberately but have stepped forward on their own account.

Secondly, this project could be described as action research which is defined by Gorard as 'applied research, iteratively modifying and testing interventions in real-life settings' (Gorard, 2013a, p. xii). However, whereas most other researchers design the intervention themselves, I will be relying heavily on the pre-determined program

already created and tested by the Bradford City Council. The project was initiated by Bradford City of Film and designed with the help of the BFI (as described in chapter 5 on page 78).

Overall, it seems clear that a case study design was the best approach to the study. However, I am aware that this way of thinking also suggests limited generalisation and that a further refining of my research methodologies and methods is needed.

6.3.2 Methodologies for methods

Overall, the thesis uses three different types of methodology:

- cross-sectional studies of individual members of the scheme at a certain point in time
- case-control study of the film literacy group and a small control group
- longitudinal cohort-study comparison

A *cross-sectional study* observes a group of individuals (students or teachers in this case) at one point in time. No comparison to the results is provided (neither within the intervention group nor outside of it) and thus this methodology is considered fairly weak in the hierarchy of evidence. It is normally used in medicine where researchers want to consider the whole of one group (for example people who have the flu). I used this methodology for most of my methods as it was quick to conduct and did not place strain on the very busy teachers.

At this point it is worth noting that this methodology in particular departed from my wish to employ robust research methods which could have potentially lead to the construction of a randomised control trial (see page 94) worth greater generalisation. A major factor which inhibited this design was the limited communication between the schools, consultants and me, leading to a lack of comparative data.

A *case-control study* took place with the film literacy group and a small control group in order to compare students' feelings about writing over the course of the year. In this type of epidemiological observational study two groups of participants are

chosen which have some similar attributes (they are both teachers at the same school) but one group receives the intervention (the film literacy scheme) and the other does not. A case-control study differs from a randomised control trial as groups are chosen deliberately and do not have to have a wide range of independent attributes. As a result, it is also less reliable as the researcher knows which group has taken part in the intervention and might develop bias. As part of this methodology it is more important that the comparison takes place between people of the same overarching group (and the control group) rather than exactly the same people. As a result, I was able to compare the data of the first round of film literacy questionnaires to that of the second even though the participants had not been exactly the same.

The strongest of my three research methodologies is the *longitudinal cohort-study comparison* which I was able to use to compare the writing scores of students at the beginning and at the end of the year. Although control data was not collected by me, there are national statistics which I was able to draw upon in comparison. Again, the researcher is aware of the group which has received the intervention, but this time it is clear that the people who have provided the first set of data will also provide the second set- thus suggesting a true correlation.

Here is an overview of the methods and their methodology:

<u>Method</u>	<u>Frequency</u>	<u>Methodology</u>
Classroom observations (film lit)	Four individual observations	Cross Sectional Study of individual points in time
Interviews with teachers at the end of the year	Eight individual interviews	Cross Sectional Study of individual points in time
Teacher questionnaires at the beginning of the year	20 individual questionnaires	Cross Sectional Study of individual points in time
Teacher questionnaires in spring	13 individual questionnaires	Cross Sectional Study of individual points in time
Student questionnaires on writing	Autumn: 383 Spring: 401	Case-control study of film literacy group with some comparison to control groups
Student questionnaires on film- autumn	272 individual questionnaires	Cross Sectional Study of individual points in time
Student questionnaires on film- spring	322 individual questionnaires	Cross Sectional Study of individual points in time
Writing scores	515 responses with direct comparisons	Direct longitudinal comparison of intervention group

6.2 Methodologies for each section

Overall it could be argued that neither of these three methodologies are as strong as a review with a randomised control trial (Concato, 2004), however I was hoping that due to the variety of the methods and their methodology a good amount of triangulation will be possible.

6.3.3 Participatory research

In recent years, there has been a trend towards seeing research participants as active actors rather than just passive 'objects' of information. A recent NHS study by Staley (2009) found that active involvement of the public improved the quality and the reliability of the research data, communication of findings and general recruitment to research. Studies such as the one by Molla ('Developing capacity for individuals with autism through Participatory Research using a 'Stress Sensor' (2013)) now actively name their research participants as co-authors.

As this research is focusing on children, it is important to consider their involvement in the research. Shaw *et al.* (2011) mention four ways in which young people can contribute to research:

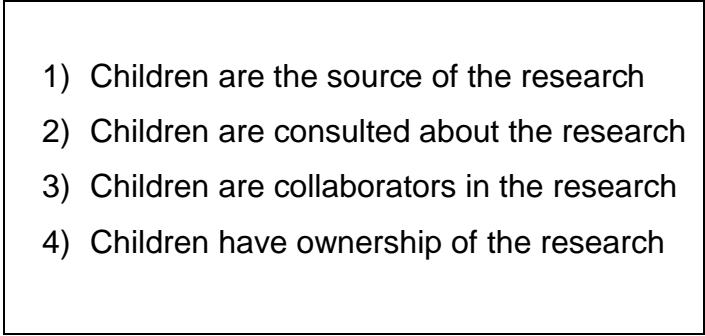
- 
- 1) Children are the source of the research
 - 2) Children are consulted about the research
 - 3) Children are collaborators in the research
 - 4) Children have ownership of the research

Figure 6.3 Children's engagement with research according to Shaw *et al.* (2011)

This study falls into the first and least participatory category. Although children are part of the research, they are not consulted about its design or execution. This has a range of reasons. Firstly the children in question are only between seven and eleven years old. Whilst I believe that children of that age are perfectly able to communicate and assess their thoughts and feelings, which is a major factor on which this research is based, they will very likely not have been in contact with previous

research processes before and as such might not be equipped to comment on or compare this research design.

Secondly, the focus of the study was very clear from the beginning and needed very little external consultation. Thirdly, due to the extensive size of the research, it would have been impossible to consult all of the children who are involved in the study and then potentially adjust the research accordingly. For a full discussion of researching with children please refer to the section on the participants on page 107 as well as the sub chapter on ethical implications on page 148.

6.4 Participants

Two groups of participants are at the core of this study: the teachers and their students. Although further people and organisations (for example, the consultants who deliver the scheme, parents, City of Film) are also be connected to the scheme, they are not be the focus of the research. In the next section, I outline the reasons for which participants have been chosen and recruited and explain their background.

6.4.1 Schools

This study discusses the use of films as tools in Bradford primary schools. The initial aim of the scheme was to include 25% of the Bradford primary schools in the scheme by 2015 but there were hopes to cascade the scheme out to all school eventually (Bradford City of Film, 2009).

Many changes have taken place in primary schools in the last decade. Due to changing governments and cuts in the education budget, schools had to adapt to a range of new policies. There has also been an increase in research in child and school studies and as a result, we have quite a clear picture about primary schools today. There are now fewer state-run primaries schools in England, but more academies than in 2006. Key Stage assessments have shown improvements in performance of both sexes over the last five years, but the proportion of girls reaching the required standard was generally higher than that for boys. While 70 per cent of pupils in England achieved five or more GCSE grades A* to C in 2008/09, only 51 per cent achieved five or more GCSE grades A* to C including English and mathematics (Barnes, 2011).

Bradford has 167 primary schools teaching 76,860 pupils. Secondary schools in the area have been criticised for low GCSE results (Telegraph & Argus, 2014b) and high truancy (Telegraph & Argus, 2014a), whereas primary schools have been fighting with low Sats results and poor Ofsted reports (Yorkshire Post, 2012). One quarter of the primary schools in Bradford did not produce the expected English and maths

results in 2012 and made the region part of the lowest achieving 10% in the country (Department for Education, 2013d).

These statistics reflect many of the founding reasons for the Bradford film literacy scheme in 2009: low boys attainment, inadequate literacy levels and the wish for a literacy help that fits as many young people as possible. Whilst many academics (Alexander *et al.*, 2009) have argued for a less target driven primary curriculum, Sats tests still seem to be at the heart of primary school education.

The Bradford City of Film literacy scheme was advertised to all primary schools in the Bradford area via a mailing list, direct contact with the head teachers and at a school leader's conference in the last week of June 2013. The first meeting of potentially interested schools took place on the afternoon of the 9th July. The final deadline to sign up to the scheme was the end of August 2013. Potential participants were informed throughout that PhD research would be taking place as part of the scheme.

26 schools agreed to join the City of Film Literacy Scheme in July 2013 and 20 of these decided to take part in the research. These were:

School No	Students	Ofsted	Location	Pupils with a statement of special educational needs (SEN) or education, health and care (EHC) plan	Pupils whose first language is not English	Pupils eligible for free school meals at any time during the past 6 years	Year Class
1	255	Good (2010)	Bradford	1.2%	3.3%	53.3%	Year 5
2	260	Good (2012)	Keighley	0.4%	1.7%	28.6%	Year 4
3	230	Good (2011)	Greengates	1.0%	17.6%	43.0%	Year 3/4
4	250	Good (2012)	Keighley	0.8%	16.6%	57.2%	Year 5
5	100	Requires improvement (2013)	Keighley	1.1%	52.8%	28.3%	Year 4
6	305	Outstanding (2007)	Keighley	2.8%	0.5%	22.6%	Year 3
7	480	Requires Improvement (2013)	Maningham	0.8%	10.6%	20.9%	Year 5
8	270	Requires Improvement (2013)	Bradford South	0.9%	4.2%	4.7%	Year 6
9	203	Good (2010)	Bradford South	1.7%	6.8%	23.9%	Year 5
10	212	Outstanding (2007)	Keighley	0.9%	16.2%	66.3%	Year 3
11	458	Good (2012)	Bradford South	3.1%	16.5%	38.0%	Year 4
12	195	Requires Improvement (2013)	Bradford South	0.6%	80.7%	39.7%	Year 4
13	500	Good (2011)	Bradford East	0.6%	8.4%	5.9%	Year 5

14	260	Requires Improvement (2013)	Keighley	1.0%	54.8%	52.2%	Year 5
15	470	Requires Improvement (2013)	Bradford West	0.0%	2.8%	26.5%	Year 6
16	450	Good (2011)	Bradford	0.4%	91.8%	27.1%	Year 5
17	230	Requires improvement (2012)	Keighley	0.0%	62.3%	30.2%	Year 5
18	470	Good (2010)	Bingley	0.2%	86.1%	36.3%	Year 6
20	169	Good (2012)	Bradford	0.0%	70.0%	42.7%	Year 5

Figure 6.4 Schools which are part of the 2013/14 literacy scheme

A red field marks an 'above national average' statistic, noticeably:

- A higher percentage of SEN statemented children
- A higher percentage of EAL children
- A higher percentage of pupils eligible for free school meals

Considering the analysis:

- Overall, the schools have a lower than average SEN statement percentage (0.9% compared to 2.6% nationally)
- Overall, the schools have a higher than average number of pupils who are EAL learners (31.5% compared to 20% nationally)
- Overall, the schools have a higher than average population of students eligible for free school meals (32.4 to 25.4% nationally)

In summary, the schools on the scheme look after more children for whom English is a second language and those from poorer households.

Children who learn English as an additional language are in danger of displaying weaker language skills, even after two years of language integration (Bowyer-Crane, Fricke, Schaefer, Lervåg, & Hulme, 2017). School-home connections are often poor, and refugee children in particular require additional psychological and emotional support, which take president over the learning itself (Hazra Nation, 2014). A 2016 study (Chen & Adesope, 2016) of EAL learners at a Taiwanese university revealed that it might be especially important for these learners to develop a sense of autonomy, competence and relatedness in order to succeed in their studies and progress.

In addition, the low income background could also be one of the dominating reasons for Bradford's general poor educational attainment. 'Throughout their school career children and young people who are eligible for Free School Meals have lower attainment on average, and are more likely to be among the lowest achieving pupils' (Bradford District Council, 2013, p. 2). Children from a poverty background are also at risk of 'increased absenteeism, increased dropout rates, cognitive deficits, emotional and social challenges, and health and safety issues ' (Rademaker, 2015, p. 142).

In their article 'The effects of poverty on the mental, emotional, and behavioral health of children and youth: Implications for prevention' (2012), Yoshikawa et al outline a wide range of educational challenges faced by children in poverty. They draw on previous summaries of literature on the effects of poverty on children's education (Aber, Bennett, Li, & Conoley, 1997; Duncan & Brooks-Gunn, 1997) and argue that children in poverty are at particular risk of mental, emotional, and behavioral (M-E-B) disorders.

The Children's Society (2013) summarises the immediate effects of child poverty as follows:

- Economic and material deprivation – anxiety their family not having enough money for their needs and going without the essentials like food and clothing.
- Social deprivation – poverty restricting their access to attend social events and their ability to maintain friendships.
- School – inability to pay for resources needed e.g. uniform, study guides and not being able to afford to go on school trips.
- Poor quality housing, homelessness and neighbourhoods – affected children sleeping, studying and playing at home, as well as, their mental/physical health. Feeling unsafe and there is nothing to do in their local area.
- Family pressures – tensions between parents due to severe financial pressure and children taking on additional responsibilities in the home.
- Stigma and bullying due to visible signs of poverty and difference.

Figure 6.5 Immediate effects of child poverty

The Child Poverty Strategy 2014-2017 (Bradford District Council, 2013) for the city notes that there are some differences to the poverty of children in Bradford and those in other parts of the country. While two thirds of poor children nationally live in lone parent households, this only applies to about half of Bradford's children. 'The protective factor of having two adults who can bring in an income does not seem to lift as many children out of poverty here as elsewhere. In this District average wages are lower than nationally, and we have more working age adults with no qualifications and low skill levels so working households are at greater risk of in-work poverty' (p.3).

That said, it is important to note that not all schools on my list have a higher-than-average free school meal student population and that four of the 14 'poor' schools are either on or just slightly above the national average. Two schools are substantially below the national average, just over the 5% mark.

This presents a wide mix in schools which should aid a varied case study. It is interesting to note that only two of the schools which signed up to the scheme were graded better than 'good' by Ofsted. It can be assumed that some of the schools decided to take part in the intervention due to their poor results in literacy learning. In the case of school 11, Ofsted had remarked in 2013 that 'pupils are not skilled enough at writing in a variety of ways in different subjects. In Key Stage 2, some pupils have difficulty with spelling, the correct use of punctuation and grammar' (Ofsted, 2013a).

Seven schools opted not to take part in the research. Most of these schools did not give a reason for opting out of the research, however some teachers mentioned in conversation that they felt very cautious about child protection issues and that my letter and the university's approval of the research design had not been sufficient to assure them of the safety of the project. Other teachers also mentioned that they were too busy to take part.

6.4.2 Teachers

21 teachers joined the scheme in 2013, with two schools registering two. Four teachers had been part of the film literacy scheme before and now acted as 'cluster mentors' where they helped other teachers with their activities. Of these four teachers, three teachers had taken on a completely new class and one continued with her class. The data for this particular class has been integrated into the study with caution as the students had worked with film before.

Although the registration for the scheme was managed by head teachers, teachers reported that most of them had a choice to say whether they wanted to participate in the scheme. In some of the cases, it was the teachers who had persuaded their heads to get involved. Although there was no charge to take part in the training days, the film literacy scheme expected the school to pay for at least four days worth of cover teachers on the days when the teachers would take part in the training.

Most of the teachers who took part in the scheme were female, reflecting the statistics that only 12% of primary school teachers are male (BBC, 2011). Teachers had been in the profession between three and twenty years and provided a real mix of people who had been at their schools for some time and those who had changed the work place on several occasions. All had been qualified with a PGCE in primary school teaching. Classes varied from Year 3 to Year 6.

Teachers completed two **questionnaires**: one at the beginning of the year and one in spring. Each questionnaire charted their feelings about the scheme in general and about the progress they felt their students were making. I also conducted **interviews** with the teachers at the end of the year.

In addition the teachers who were involved in the film literacy scheme, I also worked with teachers in the control classes. However, the control teachers were not interviewed and only helped me as facilitators to gather data from the children.

6.4.3 Students

The Bradford district as a whole had approximately 528,200 people in June 2015 (City of Bradford Metropolitan District Council, 2016). Although 63.9% of Bradford's citizens describe themselves as white British, Bradford also has the largest proportion of people of Pakistani origin (20.3%). Connectedly, one quarter of the population is Muslim. Bradford's employment rate is 65.3%, significantly lower than the national rate (72.4%). Consequently, Bradford is an ethnically and economically diverse region of England and although no data has been gathered on the students who were part of the literacy program, similar representation can be assumed.

In section 6.4.1, I discussed that many of the schools had a higher than average population of students with an EAL or poverty background. As this data was not gathered directly from the students, it has been included as a whole-school discussion (p.100) rather than as a conversation about the individual students.

Overall, 515 children were part of the intervention group and 91 provided control group data. Shaw *et al.* (2011) mention a wide range of benefits to researching with young people. These include fostering respect for young people, ensuring a continuous examining of lifestyles of groups other than adults, supporting recruitment of young researchers and 'bringing an additional perspective to the interpretation of research' (p.5). Young people also benefit from being involved in research by communicating their view and examining their lives in an active way. For a discussion of the ethical implications surrounding young children, please view page 148.

Two different groups of children were included in the study:

- Firstly, all children who were part of the film literacy classes filled in **two different questionnaires** (both at the beginning and at the end of the year). In addition, their **writing scores**, as assessed by the teachers, were made available to me (GROUP A).
- Secondly, the same data gathering took place in a range of control classes from the same schools (GROUP B), with the exception of the 'film' questionnaires which were not distributed.

All children whose teachers had agreed to take part in the film literacy scheme were automatically selected for the long term elements of the research. These students and their parents were informed about the scheme and were given the option to opt out of the research (information letter included in appendix 11.3.1 on page 345). Secondly, matching control classes were chosen with the help of the participating teachers and their head teachers. Once these additional teachers had agreed to take part in the same procedures, similar paperwork was distributed. These teachers worked in the same schools as the 'intervention' teachers.

All students were approached through the teachers. Students and teachers of group A and B received letters, informing them about the research and its purpose. I had an ethical responsibility to explain my intentions and the research design as participants 'have a right both ethically and legally to be fully informed of risks and

benefits' (Cowell, 2011). As the risks and benefits for these two groups were very low and the interaction between me and the children minimal, I felt that it was justified to create an 'opt out' culture. This was also endorsed by the head teachers and the university ethics committee.

Informed consent allows the participants (and in this case the carer) to decide whether they would like to take part in the research based on the information available to them. 'For consent to be considered truly informed, participants must understand the nature, purpose and likely consequences of a research project' (Baskin, Morris, Ahronheim, Meier, & Morrison, 1998). Creating an 'opt out' culture allowed participants to make the choice whether they would like to be involved; anything else would have created dishonesty in the relationship between the participant and the researcher (Campbell, 1974; David, Edwards, & Alldred, 2001). I tried to create a culture of engagement, where children would feel proud to be part of the project. As involving children in research has had many positive endorsements (Christensen & James, 2008; David *et al.*, 2001; Shaw *et al.*, 2011), this felt like a good compromise.

For a further discussion of the ethical implications of researching with children please see page 148. A full research table of methods, participants and research questions is available on page 117.

6.5 Schedule

The following graph outlines the schedule of the research.

Date	Training days	Student research	Teacher Research	Administration
Term 1 (1)	Training day 1 (20/09)	- Emotion questionnaire trialled in one class - Control classes selected - All students (film lit and control) complete emotion questionnaires and film students complete film questionnaires	Online questionnaires	- Contact head teachers - All teachers, students and parents read letters and sign consent forms
Autumn half term				
Term 1 (2)	Training day 2 (06/12)	Finishing of questionnaires		
Christmas break				
Term 2 (1)	Media Literacy leaders training for students	Observations		
Winter half term				
Term 2 (2)	Training day 3 (04/04)	Observations	Paper questionnaires	
Easter				
Term 3 (1)		All students (film lit and control) complete emotion questionnaires and film students complete film questionnaires		
Spring half term				
Term 3 (2)	Celebration event (20/06) Feedback day (?)	Finishing of questionnaires	Interviews	Collection of writing results

6.6 Schedule of research

Research took place over the cycle of a whole school year. This structure allowed me to consider the long term impact of the intervention in terms of writing attainment as well as attitudinal changes to writing. As most of the structure of the research was dictated by the schedule of the consultants and the school year, I had to adapt my research time table accordingly. For example three training days for teachers took place at the Innovation Centre in Bradford. On these days, the educators would receive advice and guidance on how to use the scheme. As a result, I anticipated that many teachers would be motivated to implement as soon as possible after the training days and these were the days in which I visited the schools for the observation of the case study students.

The research year started with the meeting of the teachers. Once I knew which schools would be part of the intervention and the PhD project, I approached head teachers with a letter which outlined the project and asked for their permission to create an 'opt out' system for all children apart from those who were part of the case study. Most teachers signed their consent forms on the first training day and completed the online questionnaire shortly after.

I also investigated the possibility of control classes which turned out to be very difficult. Most of the participating schools did not have parallel classes or all classes of the same year were part of the film literacy initiative. In the end, some teachers approached their colleagues on my behalf and I was able to collect writing data from three classes (two Year 4 and one Year 5 class) just before Christmas.

Once research permission was granted by teachers and head teachers, I dispersed letters and consent forms to all film literacy and control parents and students via the teachers. By the end of the first half term most consent was in place and I distributed the emotion and film questionnaires to all film literacy students via the teachers. In addition, control classes completed the emotion/literacy questionnaire. This was preceded by the picking of one 'trial' class, where I discussed the questionnaire with the students in order to guarantee its validity.

The second half of term one focused on the completion of the last questionnaires. By this point, only a third of the teachers had actually agreed dates on which I could see

their classes and as a result, the number of questionnaires I had was much lower than anticipated. On the second training day I reminded the teachers that they had agreed to provide data and gave them the option to complete questionnaires on their own and then send me the paper copies in the post. This measure was somewhat successful and six more sets of questionnaires (including the three control sets) reached me after Christmas.

Term two was dedicated to organising observations and analysing some of the data I had previously gathered in order to inform the creation of the final questionnaires. Unfortunately teachers were very busy which led to very few of them answering my emails or phone calls. Only one observation took place between January and April. As part of the third and final training day I asked teachers to facilitate at least one further observation day after Easter. On this day I would also conduct the final questionnaires. Teachers also completed a short questionnaire about their feelings towards the scheme and its impact.

After following the training schedule of the consultants, I realised towards the end of the third term that some part of the film literacy scheme had taken place without passing on information to me. Students had been in touch with professional film makers (with some funding from CapeUK) and some had also completed their 'media literacy leaders' training at the Innovation Centre. Only in retrospect was I supplied with the list of the schools that had taken part and after I complained the rest of the group involved in the scheme (CapeUK, City of Film and the Innovation Centre) agreed to facilitate a better exchange of information.

The end of term three included the last weeks of the research project. All students, including the control classes, filled in a second emotion questionnaire, and film literacy students also completed a questionnaire charting their feelings about the scheme itself. Teachers also supplied me with the writing scores of all children. As the final writing assessment took place at different times, some teachers did not submit their scores until shortly before the summer holidays. On the final film literacy evaluation day, I conducted interviews with teachers and I thanked them for their support.

6.6 Methods

Methods are at the heart of critical research design. While they should not dictate the study (Gorard, 2013a), they are the tools with which the researchers tries to gather the data needed to answer the research questions.

6.6.1 Mixed methods approach

On the 7th May 2013, Stephen Gorard held the keynote lecture at the White Rose DTC conference on mixed methods at Leeds University. As an international expert on research design, his talk about the importance of gathering as much data as possible has had a big impact on this thesis. Gorard (2013b) compared the importance of gathering research data to buying a house or making other decisions in everyday life. Where a researcher might only employ either qualitative or quantitative tools in order to make a decision about the validity of their statements, a normal person would gather as much information as possible before making a judgement. In the case of the house sale, one would not only look at the rent, the number of rooms and the expenses (quantitative) but also speak to the neighbours and think about the overall design and feel of the house (qualitative).

Gorard argued passionately that only by using our common sense and moving away from limitations created by research methods that a researcher has the ability and right to make any kind of statement; only once a range of different data is gathered can a holistic picture emerge from the overall process. All data, no matter what kind, should be handled with care and judgement and can be of equal value (Gorard, 2010). Using mixed methods supports triangulation and a more complete point of view than one set of 'methods' ever could (Creswell & Plano Clark, 2011; Gorard, 2013a, 2013b; Plowright, 2011; Tunmer, Prochnow, & Chapman, 2004). Where mixed methods have been blamed for a range of data which is unrelated to the actual investigation (Tashakkori & Teddlie, 2010), this is arguably due to poor research design and planning (Gorard, 2013a).

My research questions have been chosen with a mixed methods approach in mind and a range of methods and sub-questions has been employed to answer my research questions (as can be seen in table 6.7, 'Methods and sub-questions for the research', below).

Research question	Methods and sub-questions
<p>Can watching films have an emotional impact on students? If yes, what kind of impact becomes visible in the classroom?</p>	<p>Observations:</p> <ul style="list-style-type: none"> Do students enjoy watching films in lessons? Are they excited when they heard that a film is going to be shown? <p>Interviews with teachers at the end of the year:</p> <ul style="list-style-type: none"> What kind of emotional effect can films have? <p>Teacher questionnaires at the beginning of the year:</p> <ul style="list-style-type: none"> Do teachers believe that films can have an emotional effect on students? <p>Student questionnaires on film (autumn):</p> <ul style="list-style-type: none"> Do students feel happy when they watch films at home? Do they feel happy when they watch films in lessons?
<p>Does the watching of film increase students' motivation for learning? If yes, how does this become visible?</p>	<p>Second student questionnaire on writing (spring):</p> <ul style="list-style-type: none"> Do film literacy students feel good about writing at the end of the year than other students? Is there a difference between the two genders or students[r1] from different years in terms of feelings about writing? <p>Comparison of the two writing questionnaires:</p> <ul style="list-style-type: none"> Do students feel differently about writing at the end of the year? Is there a difference between the two genders or students from different years in terms of feelings about writing? <p>Observation:</p> <ul style="list-style-type: none"> How do students work after they have watched the film clips?

	<p>Interviews with teachers at the end of the year:</p> <ul style="list-style-type: none"> • What were the benefits of the film literacy scheme for the teachers? • What has brought on these benefits? <p>Teacher questionnaires in spring:</p> <ul style="list-style-type: none"> • What changes have the teachers observed in terms of motivation? <p>Student questionnaires on film (spring):</p> <ul style="list-style-type: none"> • Do students feel excited about film lessons? • Do they prefer film lessons? • Are they happy to watch films in lessons? • Are they happy to watch films at home? • Do they try harder in film lessons?
Does the students' engagement with the film literacy scheme impact on their writing scores? If yes, how so?	<p>Observation:</p> <ul style="list-style-type: none"> • Are teachers were satisfied with the quality and quantity of the work the students had produced during the film literacy lessons? <p>Interviews with teachers at the end of the year:</p> <ul style="list-style-type: none"> • Which groups have particularly benefited from the scheme in terms of attainment? <p>Teacher questionnaires in spring:</p> <ul style="list-style-type: none"> • Are the teachers seeing a difference in attainment? <p>Levels</p> <ul style="list-style-type: none"> • Do students' writing levels improve other the year? • Do they improve more than expected (3 points)?

	<ul style="list-style-type: none"> · Is there a difference in attainment between the genders or children in different years? · Is there a difference in attainment between children whose school's have been judged outstanding/ good/ requires improvement by Ofsted? · Is there a difference in attainment between children who were (not) working at their expected level at the beginning of the year? <p>Student questionnaires on film (spring):</p> <ul style="list-style-type: none"> · Do students feel that they write more in film lessons? · Do they feel that they write better? · Do they feel that they achieve better grades?
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6.7 Methods and sub-questions for the research

6.6.2 The methods

Several methods were employed in order to gather the needed data: observations, unstructured interviews and questionnaires. In addition, writing scores were collected at the end of the school year. The latter process was based on the BFI's call for more enquiry into attainment levels and the 'usefulness' of film (British Film Institute, 2012c; Nikki, 2013). For a discussion of the grading system in British primary schools and general literacy assessment please see page 45).

I used Stephen Gorard's (2013a) model of research design in order to outline every part of the data gathering. This is guided by the following rules:

- | | |
|----|-------------------------------------------------------------------------------------------------------------------------------|
| O | This is an episode of data collection (unspecified type) |
| X | This is an intervention or treatment applied to the cases |
| N | This is a group of cases allocated to the group non-randomly |
| R | This is a group of cases allocated to the group randomly |
| [] | These brackets suggest that the element is non-standard in some way. For example, [X] represents a naturally occurring event. |

Quote 6.1- Research design formula according to Gorard, 2013, p.xii- abridged

Explicitly considering the design of every part of the research process allowed me to judge its clarity and necessity as objectively as possible. As no groups have been allocated randomly (R), this letter will not feature in the equations. Similarly, the only naturally occurring event is the collection of the writing levels which would result in the following research design:

N1	[O1]	X	[O2]	X	[O3]
N2	[O1]		[O2]		[O3]

Equation 1- Collection of writing scores

In this case, N1 stands for the film literacy classes which are part of the intervention. N2 describes the parallel control groups. It is a natural part of the teacher's year to track the students' attainment and this takes place in both sets, brackets have been placed around the data collection (O). Research equations for interviews and questionnaires will be explained in the same manner.

All research methods and the questions that they investigate are included on page 336 in section 11.1.

6.6.2.1 **Questionnaires**

My questionnaires captured how students and teachers felt about the use of the film in the classroom. Students also indicated their feelings about writing. Analysis and comparison then decided whether their feelings changed over the course of the year. Overall, there were five different questionnaires:

1. Questionnaire for teachers which was administered at the beginning of the year (Appendix 11.5.1)
2. Questionnaire for the teachers which was administered in spring (Appendix 11.5.2)
3. Questionnaire for the students which discussed feelings about writing (administered in autumn and spring) (Appendix 11.5.3)
4. Questionnaire for students which was administered in autumn and discussed the students' feelings about film (Appendix 11.5.4)
4. Questionnaire for students which was administered in spring and discussed the students' feelings about the scheme (Appendix 11.5.6)

Brown and Dowling (2010) recommend using questionnaires to find out 'what people have done and what people know' (p.69). Johnson and Christensen (2010) name fifteen principles of questionnaire construction which include the careful consideration of the research objectives and the participants as well as rigorous question design and a clear planning of the research process. In order to guarantee that children understood the emotion questionnaires, I made sure to use familiar language and avoided longer reading passages altogether. In contrast to more difficult writing responses, children simply had to circle how they felt about writing at the moment of the administration of the questionnaire. This should allow even the children with the lowest attainment in literacy to give their opinion. By using this design, I also avoided the dangers of formal or leading questions.

The design of the questionnaires was of the utmost importance, as mentioned by Gall, Borg and Gall (2007) who discuss negative attitudes towards questionnaires as a result of badly selected processes and questions. In comparison to Johnson and Christensen (2010), Gall, Borg and Gall provide the reader with a twenty-one point list. I chose to follow Johnson and Christensen's example because it is more recent and concise.

Using questionnaires as part of research had several advantages as mentioned by Brown and Dowling (2010): It allowed for a relatively straightforward process of construction, distribution and analysis and freedom in time management for participants. However, similarly to Johnson and Christensen (2010), Brown and Dowling also mention keeping questions short and as precise as possible, including no leading or biased questions and the avoidance of technical language.

There is always some danger of low response rates and indeed **teacher questionnaires** (which enquired about their expectations and then experiences of the scheme) were not completed by all teachers, but only by those who had actively been encouraged by the film literacy consultants to participate (autumn) and those who were present at the Evaluation Day (spring). At the beginning of the year, 95% of all teachers who had agreed to participate in the research, submitted answers, while at the end of the year, this number had shrunk to 62%. It can be assumed that

more teachers participated in the questionnaires at the beginning of the year, as they still felt that the film literacy scheme was a new project, which needed commitment and attention. This perspective had changed to some extent at the end of the school year, where priorities had been rearranged to cater for exams and marking. As has been argued above, this suggests that the second sample includes more positive, engaged teachers who would have a higher opinion of the scheme- and as a result should not be taken as a representation of the whole group.

The following section will pay particular attention to the questionnaires I ran with the students as these had some additional requirements. One of the special considerations I have to pay attention to is whether children understand the terms and set up of the questionnaire in the same way that I do. Mayall (2008) stressed the importance of consulting with children before the research process and discussed the language with a focus group before passing the questionnaire to all classes. As a result, I trialled the questionnaire in a focus group and also explained its structure and purpose to classes before the administration of the papers.

Choosing the right questions was one of the most important steps of the research and can significantly shape the outcome of the study (G. J. Anderson, 1998). I took care to follow Johnson and Christensen's (2010) advice on questions as discussed above. As this questionnaire was designed with its young audience in mind, it had to be simple and easily understandable. However, in order for it to provide me with valid data, it was just as important to choose questions which had been trialled and tested by more experienced researchers.

The emotion questionnaire which was used as part of this thesis to charts students' feelings about writing had been adapted from Pekrun *et al.*'s (2011) Achievement Emotion Questionnaire which corresponds to the control-value theory. The original questionnaire divides emotions in four categories: affective, cognitive, motivational and psychological. As an example Pekrun *et al.* describe the different effects of anxiety which manifests itself as a 'tense feeling (affective), worries (cognitive), impulse to escape from the situation (motivational) and peripheral activation (psychological)' (p.37). They decided to include scales of nine emotions: activity emotions (enjoyment, boredom and anger), prospective outcome emotions

(hope, anxiety and hopelessness) and retrospective outcome emotions (pride, relieve, shame). These had been tested in previous work and found successful (Pekrun, 1992; Pekrun *et al.*, 2002, 2002). For a discussion of Pekrun's work, please turn to page 58 as part of the 'Emotion' section.

However, Gorard (2013) reminds us that 'the existence of a theory, in itself, should never be considered convincing, or be mistaken for evidence' (p.31). Similarly, just because something should work in theory, which does not mean that it will work in practice, too or even vice versa- nature and life exist despite the limitations of theories which try to explain it. Matching evidence can always be found for any given theory and it is all the more important to pay attention to criticism, analysis and impartiality. Gorard goes as far as saying that we should do everything in our power to disprove a theory and only when all options are exhausted we should accept that a theory *might* be correct and Feyerabend (2010) discourages the use of established theories altogether.

In order to achieve a sound justification of using the questionnaire, I confirmed that the questionnaire had been used by a range of other researchers who had found it useful (Goetz *et al.*, 2012; Kunter, Frenzel, Nagy, Baumert, & Pekrun, 2011; Tempelaar, Niculescu, Rienties, Gijssels, & Giesbers, 2012). I also adapted the questionnaire in order to make it easier to complete for the young children with potentially limited literacy skills (potential impact on reliability discussed below). Lastly, I trialled the questionnaires with a focus class. This is what the final questionnaire looked like:

At this point in time, are you feeling more...

	Normal					
	1	2	3	4	5	
happy	X	X	X	X	X	angry
excited	X	X	X	X	X	bored
hopeful	X	X	X	X	X	hopeless
proud	X	X	X	X	X	ashamed
relieved	X	X	X	X	X	worried

6.8 Emotion questionnaires

The questionnaire still uses Pekrun's nine emotions which belong into the three categories (cognitive, motivational, psychological) but they have been opposed in order to provide children with an easier framework to assess themselves in. Children score themselves on a scale from 1 (for example only happy) to 5 (for example only angry). Asking young people to categorise their emotions is a complex and difficult issue (Zeman, Klimes-Dougan, Cassano, & Adrian, 2007) and by providing an easier framework, I hoped to support the students.

Cronbach's alpha is 0.779 for the whole of the questionnaire. Its individual reliability is outlined below. As all of the numbers are above 0.7, the questionnaire is indeed likely to measure the scales I have constructed. This value also suggests that all of the items contribute to a single scale, suggesting that there is indeed a negative to positive correlation.

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
HapVAng	9.83	13.198	.615	.721
ExVBor	9.24	12.625	.537	.745
HopVHopl	9.71	12.885	.591	.726
ProudVAsh	10.02	13.066	.567	.734
RelVWor	9.58	13.146	.474	.767

6.9 Cronbach's alpha for the scale

Using self-completion questionnaires with children under 12 is a sensitive issue due to their complexity and Shaw *et al.* (2011) advice against it if unless there is an adequate level of support in the classroom. As all my participants are below 12 years of age, this is something that I have given due consideration to. As I feel that the method is appropriate (as described above) I have made sure to support the children with the questionnaire completion by structuring the questions as short and simple as possible. I also visited classes which were administering the questionnaires for that particular lesson in order to support the teacher with the task.

After trialling the questionnaire with a class, I realised that the term ‘relieved’ was very difficult to grasp for young children and I substituted it with ‘relaxed’. I found that students found the terms ‘hopeful’ and ‘hopeless’ difficult so I tried to illustrate it with examples someone expects good or bad things from the future.

Questionnaires were administered to all children at the beginning and the end of the year. The equations for the research design are as follows:

N1	O	X	O
N2	O		O

Equation 2- Questionnaires for children in the film literacy groups

In the above equation, N1 describes all children in the film literacy control groups. Here the questionnaire is given at the beginning and the end of the film literacy scheme. N2 are the control groups, who are also tested, but don’t take part in the literacy scheme.

All questionnaires were administered in the context of the classroom and in the presence of the teacher. This was not only important due to child protection issues, but also allowed the children to be at ease in an environment and with company they were familiar with. Conolly (2008) has argued that race, gender and age can draw children’s focus away from the actual study and by integrating myself into the usual, busy environment, I hoped to draw as little attention as possible to myself.

Unfortunately, it became clear very soon that arranging a time to see the classes proved difficult: teachers were busy and did not answer my emails and phone calls in order to arrange a time for me to come to the schools. As a result, it was agreed that I would sent out the second batch of the questionnaires (to be completed in spring 2014) by post to all teachers who had agreed to take part in the research. I hoped that by receiving an adequate level of support from the teachers (Shaw et al., 2011), children would not need my own help to complete the questions.

Although sending out the questionnaires by post increased my sample size to include Year 4 classes (see table), it meant that different classes were recorded overall- making a direct comparison impossible. Further, there were no control classes for Year 3 and only one batch of control classes (spring) for Year 6.

	Year 3	Year 4	Year 5	Year 6
Film lit	2 classes 2 classes	3 classes	6 classes 4 classes	
2nd year film lit		1 class 1 class	1 class	1 class 1 class
control		2 class 1 class	1 class 1 class	1 class

6.10 Participants of the emotion questionnaire

In addition to these problems with participatory numbers, I also received some questionnaires which were only partially or not at all completed by the children, suggesting that they either did not understand the questions or that they were not able to quantify their own feelings on a scale. This had been a legitimate worry from the beginning of the project as I was aware that it is difficult for children to understand their own emotions (C. R. Reynolds, 2010) and that the emotional environment of a school is highly charged, ‘blurring’ the perception of reasons for emotional states (Kuenzel & Martin, 2012; Taylor, Eisenberg, VanSchyndel, Eggum-Wilkens, & Spinrad, 2014).

A further consideration in the administration of the questionnaires was the relationship between the children and the adults who facilitated the completion of the

papers. Alderson and Morrow (2011) dedicate a large section of their book on this discussion. Dangers of the interaction could be that children would either want to please the adults by including the answers that they feel are required of them. Alternatively, they could feel negative or indeed rebellious, which would lead to a deliberately void result (such as not doing what is required of them) or a random ‘guessing game’. I tried to pre-empt these dangers by stressing that I was interested in the children’s own views and that whatever answer they put down would be right. This put children in a position of power and responsibility. For a further discussion of ethical considerations when working with children please see page 148.

Lastly, the **student questionnaires on film and the scheme** proved relatively easy to administer and evaluate. In autumn, 272 students took the first questionnaire, followed by 322 students in spring who completed the second one. The higher completion rate in spring could be attributed to the distribution by post- teachers were able to administer it in their own time.

As the two questionnaires differed from each other in content, no direct comparison was necessary and it did not matter that different classes took the questionnaires (see table 6.11). Despite the usual worries about children not being able to understand the questions, I feel that both of these questionnaires provided fairly reliable data due to their simplicity and the large number of diverse year groups. The only legitimate worry was that no data was received from Year 6 film literacy classes, making it impossible to conclude that all film literacy classes felt a certain way.

		Year 3	Year 4	Year 5	Year 6
Film literacy	Autumn	1	2	5	
	Spring	2	3	4	
2nd year film literacy	Autumn	0	1	0	1
	Spring	1	1	1	0

6.11 Number of classes who took the film questionnaires

6.6.2.2 ***On prototyping***

Several aspects of the research required a test of the research design to take place before the commencing of the actual practice. One of the primary reasons was children's involvement in the research and I wanted to make sure that the students were at ease with the questionnaires which I wanted to employ. Overall, prototyping is an important part of the research process in order to guarantee secure results and to not waste resources (Gorard, 2013a). Pilot studies allow the researcher to gain initial feedback and make changes if necessary (Dowling & Brown, 2010).

Mayall (2008) focuses on the difference in the individual's perception and understanding of language. This applies particularly to the variation between adults and children. As a result, prototyping of the short emotion questionnaire was especially important. Shaw *et al.* further specify that 'it is particularly important that all tools (for example, questionnaires or interview schedules) are piloted with [children and young people] of the same age as your potential participants to ensure that the language is appropriate and the length acceptable' (2011, p. 17).

As all participants worked with the same questionnaire, this was only prototyped once. The trialling took place in one of the Year 5 film literacy classes. The class had been chosen as it was the first to complete all of the paperwork and the teacher was especially enthusiastic and helpful. The questionnaire was explained and administered as part of a normal literacy class. Both the teacher and I monitored the children's work. After the students had completed the questionnaire to the best of their ability, I asked them whether how they had found the experience and whether they had understood the questionnaire.

Overall, feedback was positive and the questionnaire was adopted for use in the other classes, too. The only change to the questionnaire turned out to be exchanging the word 'relieved' for 'relaxed' as the children were able to grasp the meaning of the latter easier. After the first four sets of questionnaires had been administered, I also included an extra line at the top which asked children to indicate their school and year group, as this helped with my administration.

6.6.2.3 **Observations**

Gathering controlled data through questionnaires has a series of disadvantages: opinions, attitudes and answers have been 'artificially' brought forth according to the design and interest of the researcher and their validity can be called in question (Gomm, 2003). Observing naturally occurring events can allow the researchers to open their mind to the 'reality' which surrounds the research data and provide naturalistic validity.

Observations, of course, are still limited in their approach of data gathering: There is much which the researcher either does not experience at all or discounts as it is not part of their research focus. Only the visual and oral data which is available and relevant to the project as well as to the researcher is captured. This election process continues to take place throughout analysis as only the data which is analysed and made available to the reader can be accessed by those trying to access it. I tried to emphasise a consistency to the approach which guaranteed some reliability (Pring, 2004).

My position as an educational professional conducting research in classrooms included an implicit danger of not observing the day to day lives of students and teachers without explicit preconceptions but instead to compare them to my own experience as a teacher (more details in the introduction on page 1). As an 'outsider' looking into a community, the researcher should make sure to be as removed from the experience as possible, as 'fully experienced members are the kinds of people who take for granted the things which researchers ought to regard as puzzling' (Gomm, 2003, p. 221). However, as my experience as a secondary and FE teacher was different from the lessons in primary schools, I actually felt in a privileged position where I was able to observe and understand without too much emotional attachment. During the observations I made sure to keep my research questions in mind and focus on information which might help me to answer them.

Bouma and Atkinson (1997) argue that it is the aim of qualitative research to 'view events through the perspective of the people who are being studied' (207). They advocate that observations should try to uncover how and why people think and act, empathising with their subjects. Further, they say that qualitative research is often longitudinal and unstructured. While I agree that my research does have an interest in how the students respond to film, it considers more than that (for example the classroom environment, how the teachers implement the film literacy lessons). Although these observations may seem unstructured at first, they in fact follow the arrangement of the lessons, many of which were discussed with the teachers before they took place. I understood the ways in which the teacher were going to use film earlier and better than the students themselves- hence I was in a more informed position which made identification with the pupils almost impossible.

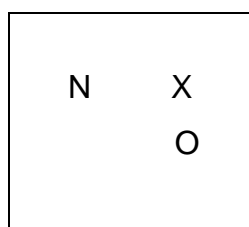
In addition to the above points, all the observations I conducted were time samples of the use of the film literacy scheme in different classes at different times. Although teachers also referred to lessons which had gone on before and lessons which were to follow, I tried to see these lessons in isolation and did not want to generalise their structure or impact. In this, I have adopted a classic ethnomethodologist approach where all that is relevant to the moment is visible in the moment itself (Garfinkel, 1984): although students might have interacted with film before, all I was interested in how they reacted to film as part of the specific lesson I observed as I was unqualified to make any other statements. As discussed at the beginning of the chapter, all research is subjective (both in terms of selection of the material as well as the pre-formed expectations we bring to it) and this approach acknowledges these limitations.

Although some statistical representation was assumed, this part of the research focused on the gathering of qualitative data for comparative purposes. Only few classes were visited more than once and as a result, as case study approach would have been very limiting. Instead, common patters across all of the lesson observations were sought, bearing in mind the research questions. Progressive focusing allowed to me to pay attention to common themes as the research progressed and started to concentrate on the environment of the classroom and the children's interaction with film. As the observations did not form the main evidence

base for the answering of the research question but rather supplement other information for triangulation, this was assumed not to be a problem.

Observations were planned in advance and recorded by hand on paper and later by typing on an iPad. This led to a series of pages with notes which did not have the same accountability as transcripts (Gomm, 2003) but allowed me to record data that I could perceive with my senses at the time. Notes included objective descriptions and subjective comments as recommended by Bouma and Atkinson (1997). Recording the classes with a video camera could have potentially impacted on the actions of teachers and students. Further, several teachers mentioned that they and their schools would have felt uncomfortable with filming. I could have recorded the lessons on a Dictaphone but decided that recording by hand would give me as much flexibility if also a more limited memory of the event itself. Lesson observation notes can be found in Appendix 1.1)

As the research and the film literacy lessons took place at the same time, the research design places them in the same column:



Equation 3- Observations research design

Observations took place at two points during the year: at the beginning and around Easter. The first observations were conducted at the same time as the questionnaires and included a few semi-structured interviews with teachers (see below). These observations did not actually focus on film literacy lessons, but instead took notice of the classrooms the students were working in. The second set of observations was more structured and covered whole film literacy lessons. Unfortunately only a few of these took place due to the limited schedules of the teachers. One actual film making class and several literacy lessons were observed.

This limited scope further contributed to the observations' restricted impact on evidence and analysis.

6.6.2.4 *Visual images*

57 photographs were taken on six different occasions: four classroom observations and two teacher training sessions. All took place between mid April and mid May 2014. The full list of pictures can be found in Appendix 11.7 on page 372). The pictures were colour coded according to four themes: teaching resources, students' workbooks, displays and students' class work. In addition to these pictures, there were also some which did not belong to any of these categories.

Photographs display the same naturalistic validity of observations but have their own limitations: They only capture what is visible and what has been selected to appear in the frame by the photographer- thus their visual 'accuracy' lasts longer (as they don't need to be documented or transcribed in any other way), but they are also dependent on the interpretation of the viewer. This often creates a mediated meaning of what the photographer has meant to capture and the analysis of the observer (Prosser & Schwartz, 1998).

As the PhD is a study designed, conducted, recorded and analysed by only one person, there is a fairly straight-forward correlation between the connection of all different stages. However, this actually limits the objective interpretation of the images considerably and as a result, I have treated the photographs very much like my observation notes: as memory aids of events and objects rather than as products in their own right. The emphasis of these pictures was less to provide a research artefact but rather to provide a memory aid of the types of events and objects which were visible at the time of observation. Thus, the pictures have not been coded or analysed in detail. Instead, they have been included to provide the reader with a visual representation of when and how film was used in lessons.

6.6.2.5 *Interviews*

The research included interviews conducted with teachers at the end of the year. Understanding whether teachers felt positive about the project was especially important as they would be the ones to steer and employ the film literacy techniques in the future, too. Gorard summarises this necessity perfectly by arguing that ‘it is no good knowing that an intervention works if we do not also know that it is unpopular and likely to be ignored’ (2013a, p. 16)

In its most structured form, an interview is a personally administered questionnaire. At its most unstructured, it could be described as an informal conversation (Dowling & Brown, 2010). Although there is the need to obtain ‘uninterpreted’ information (Kvale, 1983), with the interviewer playing the role of the nondirective listener (Thompson, Locander, & Pollio, 1990), I used an interpretivist approach to analyse the data and discover the meaning of the research findings following the interviews. This is discussed further in the analysis section on page 139.

There are several aspects which distinguish the interview process from that of conducting questionnaires. Firstly, the interview needs to be recorded because of the speed of the information transfer. These recordings then need to be transcribed. As such the process of collecting and recording information is longer than that of collecting questionnaires. As most of the unstructured interviews arose spontaneously, there was no chance to transcribe them beyond making notes after the meeting. The end-of-year interviews with the teachers were recorded on my phone, transcribed and then destroyed.

Further, there is a need to standardise questions and the interviewer’s attitude towards his/her participants, as there is a closer personal contact between them than in the questionnaire process. Other limitations, as discussed by Brown and Dowling (2010), include the danger of going off-topic, bias from researchers due to the relationship with the participant and the danger that not all interviews can be conducted in the same way.

However, the authors also mention clear advantages such as the ability to explore complex issues in detail, a personal engagement with researcher and data, the possibility for the researcher to clarify questions and the allocation of flexibility. Johnson and Christensen (2010) point out that there is a high level of comparability or response, a reduction of bias and great facility of organisation. However, this standardisation may also limit the flexibility of the interaction.

Overall, an interview process was justified for my study as it allowed extensive, personal answers or personal accounts on the use of film in the classroom. In the end, many of the conversations arose out of the situations on the day and were unstructured. Using open- ended questions had to be considered especially carefully as I was working with teachers and children, who are both known to strive to please interview conductors (Gonzalez-DeHass, Willems, & Holbein, 2005). In order to limit this potential of bias, I encouraged the participants to be as critical as possible at the beginning of the research during the first teacher training session.

Research (Gall *et al.*, 2007) has shown that in order to discuss attitudes, the researcher needs to create at least ten questions. The end-of-year interviews included at least eight questions, only marginally below the requirement. Questions focused on the teachers' experience of the scheme and were conducted after the film literacy scheme had finished.

N	O1	X
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Equation 4- Interviews with teachers and students

After paying rigorous attention to the guidelines for conducting questionnaires, I employed the same techniques with the interviews. Anderson (1998) stressed that it is important to ask one question at a time and make sure that none of the questions are biased. I paid attention to limiting the questions to make them as short and precise as possible and to structure them from the particular to the general (as recommended by Brown and Dowling (2010)). Each question conformed to the guidelines mentioned in the questionnaire section and was open-ended to allow the participant freedom to volunteer as much information as they wished.

Interviews took place at the Innovation Centre as part of the last training day. Teachers were at ease with this familiar environment. I started interviews by explaining the structure of the conversation and that I was going to record it. Participants were also reminded that they were able to stop the interview at any time. Overall, eight teachers took part in the interviews.

6.6.2.6 *Writing scores*

Teachers submitted 515 sets of writing grades which included the beginning-of-year and end-of-year grades for students from Year 3 to Year 6. No comparative data was collected as the grades would be compared against the national average of achievement.

The writing scores were based on the national scale of Level 1 to Level 6. 'During key stage 2, pupils are expected to make at least two levels' progress, with the majority achieving at least level 4 by age 11' (Department for Education, 2013a). However, Ofsted notes that 'although schools may use key stage sub-levels, a pupil at any sub-level of Key Stage 2 (2a, 2b or 2c) who reached Level 4 at the end of that key stage would be deemed to have made the expected progress' (Ofsted, 2014). In 2013, 'the percentage of pupils achieving level 4 or above in the new grammar, punctuation and spelling test was 74% - the percentage achieving level 5 or above was 48%' (Department for Education, 2013c). On average, this means that students' should be progressing by 1.5 sublevels a year.

Writing levels were based on the teachers' own summative assessment of students. Depending on the teachers and the year this would normally include one end-of-year assignment for which students would be given scores in each of the assessment foci which would then come together in a combined end-of-year grade.

	Assessment focus
AF1	Write imaginative, interesting and thoughtful texts
AF2	Produce texts which are appropriate to task, reader and purpose
AF3	Organise and present whole texts effectively, sequencing and structuring information, ideas and events
AF4	Construct paragraphs and use cohesion within and between paragraphs
AF5	Vary sentences for clarity, purpose and effect
AF6	Write with technical accuracy of syntax and punctuation in phrases, clauses and sentences
AF7	Select appropriate and effective vocabulary
AF8	Use correct spelling

6.12 Assessment foci and levels

Although it has been shown that teachers' assessment of students' achievement does not always correspond to the actual level of attainment (Südkamp, Kaiser, & Möller, 2012), we should assume that schools engage in some moderation and that these end-of-year tests have been designed with a clear understanding of the AFs in mind. All teachers on the scheme have completed a PGCE in primary teaching and are aware of the national requirements.

One major impact on reliability could potentially prove to be the lack of comparative data. No control writing scores were collected and instead, the study relied on data from the government, statement that 'during key stage 2, pupils are expected to make at least two levels' progress (Department for Education, 2013a). This corresponds to 1.5 sub-levels (or three points) a year. According to the below conversion table, this would, for example, constitute a rise from 1c (at two points) to 1b- (at 5 points).

	1	
Sublevel	1c-	
Assigned score	1	
Sublevel	1c	X
Assigned score	2	X
Sublevel	1c+	
Assigned score	3	

Sublevel	1b	
Assigned score	4	
Sublevel	1b-	X
Assigned score	5	X
Sublevel	1a	
Assigned score	6	

6.13 Writing score conversion table

As no comparative control data was collected, I am unable to assess whether the scores of the students in the film literacy classes is different to students in the same/ similar schools or the area of Bradford as a whole. Any comparison will have to refer to the national *expectation* rather than achievement. In 2013, at the end of Key Stage 2, 74% had achieved the required level 4 at the end of Key Stage 2 (Department for Education, 2013c), with 26% falling short of national targets.

As a result, should either of the following be the case, the score will be counted as a 'success':

- Individual students achieve a three point increase or more over the course of the year
- 74% of Year 6 students (or more) have achieved level 4 (or 19 points) by the end of Year 6

Although it could be argued that there are further claims to the reliability of the data which include the questioning of levels and testing itself, I feel that the size of the sample and the manner in which it has been collected provides a good sense of validity. Teachers would have had to submit the same levels to their own schools and potentially national bodies, making it difficult for them to alter the grades to please the researcher or the scheme. Overall, I am particularly proud to have collected this sample, as it is the first of its kind, *measuring literacy grades of classes which are part of a film literacy scheme*.

The main reason why this data could prove to be of little use is not necessarily due to the data itself or the way in which it has been collected, but rather due to the way in

which it will be analysed. Should the data show that levels are higher than the national average, this might not necessarily be due to the film literacy scheme, but an infinite number of other reasons. As was discussed on page 219, teachers used the film literacy resources to a very varied extent and as such a general assumption is not helpful. In order to increase the validity of the analysis, writing scores would have to be collected from classes where the researcher knows that the intervention is taking place regularly. As this is not possible in retrospect, I will make statements about cause and effect with caution.

6.7 Result analysis

Analysing the data of a study should be considered just as crucial as its design and implementation (Gomm, 2003; Gorard, 2013a; Pring, 2004). The analysis shapes the way in which the reader understands the results and situates them back in context of the starting point of the researcher- the literature review. However, any analysis will always focus on a certain aspect of the data or employ a specialist way in which to view it. As Jenkin's reminds us, 'interpretation is a kind of translation' (R. Jenkins, 2013)- the data that we have before the analysis does not necessarily have the same shape or form as its final outcome. Whilst most researchers acknowledge that the search for the 'ultimate truth' is futile (Gomm, 2003), it is nevertheless important to draw conclusions which are as believable, logical, clear and comprehensible as possible (Gorard, 2013a).

The causal model of research considers how different factors impact on different outcomes. In the case of this thesis, I consider the ways in which the film intervention impacts on the attainment and the attitudes of the students.

N1	O	X	O
N2	O		O

6.14 Overall research design

The film literacy classes (N1) are contrasted with the control classes (N2) before and after the intervention (X). As a logical conclusion, we should be fairly certain that if a similar change occurs across a large group of children of the film literacy classes, this might be due to the intervention. One of the ways in which the causal model can be reinforced and its validity strengthened is through the careful consideration of research design. By using Gorard's (2013a) formula of design (as discussed on page 118), I would argue that my approach to all methods has been logical, suitable and relevant.

Gomm (2003) uses three rules under which we have to design and interpret research:

1. Anything previous might be among the causes of anything that comes later
2. Whatever happens is likely to have multiple causes
3. Under normal circumstances, a very large number of things are likely to go on at the same time

6.15 Gomm's three rules of causation (2013, p.3)

Two different kinds of data emerged from the research: quantitative (writing scores, short and long term emotional attitudes to writing) and qualitative (teachers' view of the scheme, student's view of the scheme). Whilst the distinction between the two 'has been distinctly unhelpful as a technical guide' (Oakley, 2000, p. 303), it is important to bear them in mind in the context of previous studies in the field of film education. Whilst there is a wealth of qualitative case studies, very little work has been dedicated to the quantitative side of film's impact on children. However, neither the representation of the data nor its analysis has been structured according to the two categories, instead painting a more holistic picture which is better suited to the research questions.

Qualitative data was analysed in a thematic fashion, looking for similar patterns in the interview transcripts. The interviews were recorded, transcribed into notes and checked by the interviewer, followed by the coding of their content. Inductive coding took place according to the themes that emerged as well as the four overarching research questions which I set out to answer. Thematic analysis has been criticised to tell us more about the mind of the researcher than that of the participants (Gomm, 2003), however I tried to approach my analysis with a clear eye on the research questions.

Quantitative data emerged from the writing scores and the 'emotional changes' short and long term questionnaires. It was analysed with statistical formulas which gave consideration to the connections between the schools and the students. Data is analysed in graphs and charts to allow easier visual access to the research. Alderson *et al.* (2011, p. 42) argue that 'if children's views are collected, this is usually to atomise and process them through the grid of adult design research'.

Unfortunately I feel that this is particularly the case with quantitative data and I am hoping that by allowing children to express their own view in a more qualitative way, I am at least supplementing the numerical data with a more holistic approach.

As outlined as part of the methodology section above (see page 91), this enquiry closely follows the writing of Yin (2008) who advocates a case study design which includes careful planning and analysis. However, Yin stresses that the presentation of this analysis does not always have to follow a chronological order but can indeed rely on thematic analysis or even the research methods themselves. Thus this thesis presents the data strands deriving from methods individually (see page 155), before drawing information together according to the overall research questions (see page 225).

Further details on the analysis can be found in the 'Analysis' chapter on page 231.

6.8 Limitations

Although the design of this study is logical and appropriate, there are still many factors which could act as limitations to its validity. Starting with a consideration of the limitations of the literature review (Gorard, 2013a) and ending with the Popperian belief that it is impossible to guarantee the discovery of any ‘truth’ (Popper, 1979) , this section will outline and address potential pitfalls in the research.

First, let us consider an overview of the negative implications of the research design. For a closer analysis please consult the pages about limitations on interviews (p.132) and questionnaires (p. 119).

Possible Limitation	Efforts of minimisation
Teachers use the film literacy lesson plans in different ways.	- The case study teachers are consulted on when and how they use the films.
Children don't understand the emotion questionnaire and create void results.	- The questionnaire is trialled with a class. - Students are explained the questionnaires before its completion. Teachers monitor the completion.
Students feel self conscious about observations or during interviews and behave in a way they would normally not.	- I assure the students that I am not there to judge them. - I behave unobtrusively in lessons - The research takes place in the students natural environment.
Writing scores don't reflect the children's true attainment as they are subjectively chosen by the teachers	- Teachers discuss their assessment methods with me and with each other - A large sample is taken to account for a relatively objective average of grades - Grades and attainment are compared across classes.

Personal bias: As I think that the intervention will have positive results, I interpret them in a better light than is justified	<ul style="list-style-type: none"> - All research findings are listed objectively before being analysed - Analysis links back to the causal modal and Gomm's three rules of logical research
Methods have not been chosen appropriately and as a result, the data does not answer the research questions	<ul style="list-style-type: none"> - Methods and research design were established after the questions have been chosen - Methods aim to cover the research questions in as many different ways as possible to guarantee triangulation
The literature review is not complete and previous knowledge has not been adequately summarised. As a result, my research is not positioned in its rightful context or might not contribute to the field.	<ul style="list-style-type: none"> - The literature review has taken a logical approach to look at all four areas of the thesis' focus: film, education, motivation and emotions - It is extensive in its depth and breadth, spanning a third of the overall thesis.

6.16 Possible limitations and efforts to minimise these

One of the dominant potential limitations of the project concerns the potential 'infidelity to treatment' of the consultants who deliver the scheme and the teachers who implement it in the primary schools. In order to gather reliable data, it is of uttermost importance that the teachers work on the same activities and use the same films. To guarantee at least a similar approach, the importance of a uniform intervention was discussed with the consultants and the teachers. Informal process evaluations also took place throughout the project through discussions with the consultants and visits to the schools.

It has to be acknowledged that research in classrooms offers very little control over the circumstances in the grand scheme of things. Whereas other, more clinical studies and environments would allow the researcher to create a clear cause-effect

model by either insulation off or standardising as many factors involved as possible (Gomm, 2003), a longitudinal cohort study in a real environment has an unlimited number of factors which can impact on the practice and outcomes of research. As the film literacy scheme was only a very small part of the participants' school day it had the potential to be overshadowed by anything from pending observations by senior staff members to resolutions from previous staff meetings (as observed in spring).

This limited scope applied especially to this study which measures something as subjective as a child's assessment of their own emotions (C. R. Reynolds, 2010). The emotional environment of a school is highly charged (Kuenzel & Martin, 2012; Taylor et al., 2014) and children might either categorise emotions in different ways compared to how I as the researcher (and adult) would categorise them or they might simply be unable to categorise hypothetical emotions (thinking about writing) and transfer current emotions of the school day instead.

While this more naturalistic model of research could be open to criticisms of data validity, it nevertheless provides the researcher with a study which is arguably more routed in 'reality' than a clinical laboratory experiment. Results might not be repeatable on the same scale and in the same way and can only present a snap shot of what people thought and felt at the time. The one exception to this is the quantitative research part of the thesis for which data has been gathered and presented in a non-selective manner (see page 155).

In terms of representativeness of the study, it could be argued that while some of the samples were too small to be understood in a representative manner, it is the triangulation of methods which allows me to answer the research questions with some confidence. In table 6.17 'List of participants', I outline the completed number of observations, questionnaires and interviews and compare them to the possible or ideal number, had all students or teachers taken part in all activities.

	Number	Available number	%
Classroom observations (film lit)	4	n/a	n/a
Interviews with teachers at the end of the year	8	21 teachers	38%
Teacher questionnaires at the beginning of the year	20	21 teachers	95%
Teacher questionnaires in spring	13	21 teachers	62%
Student questionnaires on writing (Round 1- autumn)	383	600 film literacy students + x control students	n/a
Student questionnaires on writing (Round 2- spring)	401	600 film literacy students + x control students	n/a
Student questionnaires on film- autumn	272	600	45%
Student questionnaires on film- spring	322	600	54%
Writing scores	515	600	86%
Pictures	57	n/a	n/a

6.17 List of participants

Overall, we can see that only four categories had a more than 50% participation rate- and that this rate was the highest amongst a small possible sample size (95% of 21 teachers completed the autumn questionnaire). However once we consider the large number of possible students, it is reasonable to assume a smaller margin of error.

With regards to triangulation, each research question is answered in part by at least four different methods, as can be observed in table 6.18 below. This guarantees an increase in confidence of statement as well as a greater opportunity to observe differences in results which might not have been captured by only one or two methods, making the study more subtle and complex.

Research question	Methods and sub-questions
Can the use of film lead to an increase in motivation?	Second student questionnaire on writing (spring) Comparison of the two writing questionnaires Observation Interviews with teachers at the end of the year Teacher questionnaires in spring Student questionnaires on film (spring)
Can the use of film lead to an increase in attainment?	Observation Interviews with teachers at the end of the year Teacher questionnaires in spring Levels Student questionnaires on film (spring)
Could film's ability to emotionally engage its audience be the reason for either of these potential impacts?	Observations Interviews with teachers at the end of the year Teacher questionnaires at the beginning of the year Student questionnaires on film (autumn)

6.18 Number and kind of methods per research question

6.9 Ethical considerations

Although social science research is not as heavily regulated as, for example, medicine (Graham, Grewal, & Lewis, 2007), there is still a long list of considerations to think about before embarking on the research. The following section outlines potential ethical problems of the research design and hopes to justify the chosen pathways. Stuchbury and Fox remind us that ‘all research undertaken in situations which involve people interacting with each other will have an ethical dimension; educational research is no exception and the ethical issues are often complex’ (2009, p. 489).

In this case, special consideration has to be given to working with minors and acknowledging a potential bias due to the number of parties involved in the intervention. However, considering ethical implications in research is not just to protect the participants and validate research results, it should also support the researcher in finding their way through the whole research process. Although that I don’t necessarily agree with Ball that ‘the responsibility of research is to tell the truth’ (2013), (as uncovering one ‘truth’ is impossible as discussed above), there is a lot of value in aiming for a research design which is logical, considerate and employs common sense.

6.9.1 Research ethics

The most important guidelines are dictated by British Educational Research Association (British Educational Research Association, 2004). I took care to show respect for:

- the knowledge of others by creating an informed literature review and using it in a critical fashion,
- the democratic values of the research community by allowing participants to refuse to take part or withdraw answers and contributions at a later stage,

- the quality of educational research by critically considering all aspects of my research and analysing the findings in a serious manner and with the help of peers in the education community
- academic freedom by creating a piece of new research which has not been discussed before.

In addition to the BERA guidelines, I also had to consider the need to report on research in a fair and objective manner (Taber, 2007) by including all findings in addition to my own interpretation of their meaning. This will allow the reader to draw their own conclusions.

All teachers gave informed consent in the form of a signed declaration and after having received letters on the form of the scheme (E. E. Anderson, 2007). I started all interviews by thanking the volunteers, confirming that their answers will be treated confidentially and anonymously, laying out the process and time frame of the interviews and offering them the right to withdraw themselves or their answers from the research process at any point. The consent process regarding the children is discussed below on page 149.

6.9.2 Researching with children

The topic of researching with children has received considerable attention in the past two decades. Where children have often appeared powerless and voiceless in historical sources (Hendrick, 2008; Qvortrup, 2004), an increasing body of work considers their increasing influence in society. As children's rights are developed, their voice is given more consideration (United Nations, 2013) and as a result, the view of the child as a simple subject of research has changed. Children are encouraged to design studies and become active agents in the investigation of knowledge (Christensen & James, 2008; Shaw *et al.*, 2011).

Although this thesis does not involve children in the research design, it nevertheless hopes to understand their attitudes and feelings. As a result, I need to consider not only the usual ethical considerations, but pay extra attention to additional laws and

ethical dilemmas which can arise. Under law, children belong into the group of especially vulnerable people and it is the researcher's responsibility to plan and conduct a study which does not take advantage of any of the participants.

The UN Committee on the Rights of the Child (2013) has identified groups of children and young people who are most likely to be discriminated against or who are not able to access all of their rights. These groups include black and minority ethnic, disabled, in public care, refugees and asylum seekers, in trouble with the law, living in poverty, affected by violence, abuse and neglect, lesbian, gay, bisexual and transgender and Travellers. The research has taken care not to exclude any of the above groups.

Shaw *et al.* (2011) have compiled a list of recommendations which are especially important to working with children. They suggest to keep data collection brief by using short questions, create an open atmosphere, stress that there are no right or wrong answers, use simple language, keep checking whether the participants understand the questions and thoroughly pilot the studies. All of these suggestions are visible in my research design. Arguably, they should be part of any ethical and useful research. For a short discussion of power relationships between children and researchers please see page 148.

One of the particularly important topics in the context of working with children is informed consent. Where in the past it was only the parent who would make a decision on behalf of their child, the last decade has seen an increasing body of work which defend the child's right to choose themselves and that making this democratic choice would have advantages not just for the researcher but also for the child. David *et al.* (2001), for example, argue that the activity of engaging children in informed consent and research design should be considered an education in itself.

However, obtaining informed consent from children poses new questions. From what age can we expect children to make decisions for themselves (Dickey, Kiefner, & Beidler, 2002; Dorn, Susman, & Fletcher, 1995; Parekh, 2007)? Dickey for example argues that children should be involved in the decision making process, regardless of their age. This view also mirrored by Dorn *et al.*, who believe that it is the adult's

responsibility to help children give informed consent. 'Decrease[d] anxiety and increase[d] control may enhance children's and adolescent's understanding of the research process.' Parekh finally summarises that there is no right answer about the question of informed consent. He calls for a more holistic approach, taking into consideration the view of the child, the parent and in this case the doctor.

Although the above three case studies were taken from a medical context, they might as well have been a part of an educational research study. Social scientists face the same dilemma of wondering how to make their research as unobtrusive as possible and yet collect data which answers questions as thoroughly as possible. Gallanger *et al.* (2010) focus on the difficulties of obtaining true informed consent from children in educational research. They argue that it is unrealistic to think that informed consent from children is ethically sound as long as a 'child-friendly' approach is taken. Mirroring Parekh's view, the researchers call for the individual consideration of case studies. 'A rigorous application of a general methodological requirement', no matter the research participant, is also at the core of Christensen and James' book 'Research with Children: Perspectives and practices' (2008, p. xv). Where the majority of past research has considered children only as the object of research, a greater body of work is emerging which challenges this view.

Heath *et al.* (2007) have argued that there is a distinct rift between the personal ethical frameworks of researchers and those which are imposed on them by institutions. While the large majority of researchers give due consideration to the methods and design they use, additional paperwork can often impact on the process and well as the result of the study. Heath and al argue that children should be allowed more independent choice over the type of research they wish to participate in and that they are sheltered too much by gatekeepers.

These views are opposed by a range of researchers who feel that the existing guidelines have led to a great improvement in child protection (Coyne, 2010) and that there should in fact be more guidelines which help researchers navigate their way through their research (Alderson & Morrow, 2004). Shaw *et al.* (2011) also emphasise the importance of collaborating with gatekeepers such as head teachers, teachers and parents in order to act in everyone's best interest.

Overall then, it could be argued that an increasing number of studies protect the view and consent of the child. However, there is still a range of 'approved experiments', especially in the field of psychology, which are founded on unethical research and could arguably cause harm to children (Woodhead & Faulkner, 2008). An example would be the 'Strange Situation' experiment, which tests the child's reaction to abandonment of a carer and the re-introduction of a stranger as the caring figure (Olsen, 2012).

Although these experiments are far removed from work which argued that research on children should have the same structure as that on monkey's (Bruner, Jolly, & Sylva, 1976), that children should only be observed in sterile laboratories (Gesell, 1928) or could indeed be administered pain as part of experiments (Leizer & Rogers, 1974), it could be argued that this study is still less than ethically sound due to the stress that is put on the child.

6.9.3 Potential bias and external influences

A wide range of parties were involved in the Bradford City of Film film literacy scheme. Although none of them have a direct impact on the research design and data gathering, they all felt very strongly about the positive outcomes of the scheme. In this section I will introduce all of the stake holders and outline their involvement in the study. Although striving for complete objectivity is impossible (Stenhouse, 1975), this allowed me to critically reflect on any external involvement.

'As researchers, we should be wary of the intentions and machinations of those who set the research agenda, and we may wish to resist particular pressures and decide to undertake or promote research into hypotheses or use methods which conflict with the dominant paradigm.' (Pratt, 2004, p. 53)

The first party which had the most interest in and control over the outcome of the literacy scheme were the consultants from the Innovation Centre who delivered the scheme for Bradford City of Film and the Bradford City council. Two consultants

were part of the project and worked with the teachers on an almost weekly basis. As the scheme was initially founded with the aim to increase students' attainment by four average point scores over the course of a year, these were the guidelines by which the success of the scheme was measured. As this aim was largely achieved in the second year, funding for year three was made available as a result. In this context it could be argued that it was vital for the staff of the Innovation Centre to produce positive results- a failure of the scheme could have resulted in possible job losses.

Raising attainment levels in writing was also in the interest of UNESCO City of Film, who initiated the project in 2009. In 2012, David Wilson, the director of City of Film, called 'media literacy [...] one of the most important challenges' (Bradford City of Film, 2012, p. 19). Quickly after its foundation the literacy scheme became the flagship of City of Film and the University of Bradford was approached to fund a research post which would be able to evaluate the scheme in terms of attainment. The underlying belief was that the literacy scheme improved levels that that a PhD position would give it the academic rigour and data for wider publication and advertisement.

Overall then, it could be argued that both the Innovation Centre and City of Film had an invested interest in the 'mining' of data which would endorse the scheme, whereas the university was more interested in a critical study which would allow a PhD student to gain an accreditation within the specified study time of three years. In addition for the organisations' belief in the success of the project, there is my own conviction that film is a useful tool in the classroom. As a film, media and English teacher I have used and researched (Florack, 2012) moving images' power to engage students.

However, while these personal ideas should not be a hindrance to an objective research project (Gorard, 2013a), they should not be allowed to take the upper hand. Due to the internal and external enthusiasm and pressures, it was all the more important for me to double-distance myself from the research (R. Jenkins, 2013). This required me to take a step back from my emotional engagement with the research and strive for an objective perspective. However, a further step back needs

to be taken which enables to researcher to assess in which particular way their personal understanding can actually contribute to the data. This technique has proven to be the most ethical approach to subjects close to the researcher's heart (Barkan, Ayal, Gino, & Ariely, 2012).

After all, there is also the danger of the personal bias of the researcher. Having left my role as a teacher a few years ago, I understand the importance of positive results for those involved in the study (including myself), however I see my role as that of a 'public intellectual' (Goodson, 1999) rather than a supporter of the state system. Personally I feel very little of what Atkinson (2000) calls 'liberal philosophy' of the researcher and the 'apparent preoccupation with conformity and authority' as a teacher. I have done what I can as part of my research design to acknowledge limitations (see page 142).

6.9.4 Anonymity

Preserving the anonymity of any subject is an important part of the research process. This is not just necessary in order to allow the participant to express opinions and possibly sensitive data with the fear of judgement by others, it also allows the subject to distance themselves from the research at a later date. Gomm (2003) argues that at its core, breaching the right for anonymity is not necessarily the problem; it is the impact of the publication on the research participant which can become one.

Guidelines and recommendations are especially strict when it comes to researching with children. Data gathering of young people is not just restricted in an academic context, but can also be seen, for example, in the media. Children who are filmed for news programs often remain faceless in order to mask identities. Although many researchers advocate a holistic approach to anonymity depending on the wishes of the individual position of the parents and children (O'Reilly, Karim, Taylor, & Dogra, 2012), anonymity is generally recommended as a standard research tool (Gall *et al.*, 2007).

In the context of medical research, standards of ethical protection of young people are especially rigorous: 'When research and publications relate to children, then particularly high standards are required in the design, conduct, and reporting of research in order to protect the rights of children and their families'(Morton, 2009). These rights also apply to research in education and it is of highest importance not to place young people or their carers at potential risk through research design and publication.

Due to the great number of students involved in my study (circa 300 film literacy students plus 100 control students), a system of anonymisation had to be devised and critically considered early on. In conjunction with the university and the schools, I discussed the possibility to swap all students' names for numbers early on in the research process. Unfortunately many teachers indicated that this would cause them extra work and would waste time. In the end, it was agreed that I would ask the students to only include their first names in the questionnaires. Whilst these would be consistent throughout the year (allowing me to compare the two sets of questionnaires with each other and the questionnaires to the writing scores), it would somewhat preserve the students' anonymity. Final publications did not include the students' names at all, but selected random names instead.

7 Findings

7.1 Introduction

The following section presents all data which has been gathered as part of the project to answer the following research questions:

- *Can watching films have an emotional impact on students?*
- *Does the watching of film increase students' motivation for learning? If yes, how does this become visible?*
- *Does the students' engagement with the film literacy scheme impact on their writing scores? If yes, how so?*

In addition to the research questions, I also wanted to find out more about the agents of the film literacy scheme (*teachers and students*) and the actions which are part of the initiative (the overall *scheme itself* and the way teachers *use film in lessons*).

Overall, the following data has been gathered:

Questionnaires:

1. Teacher questionnaires at the beginning of the year
2. Teacher questionnaires in spring
3. Student questionnaires on writing- autumn
4. Student questionnaires on writing- spring
5. Student questionnaires on film- autumn
6. Student questionnaires on film- spring

Interviews:

7. Interviews with teachers at the end of the year

Writing scores:

8. Writing scores

Visual materials:

9. Classroom observations
10. Pictures

Each method has contributed answers to the research questions and also enhanced my understanding of the scheme and its participants. For example, classroom observations helped to me to understand more about the *use of film*, students' *emotional reaction to film*, their *motivation* in lessons and their *achievement in class*.

In order to gain such a wide variety of knowledge, I had to devise 'sub-questions' for each category. In the case of observations, this meant that the observations actually had to answers five questions overall:

<u>Observations</u>	
<i>Use of film in lessons:</i>	<ul style="list-style-type: none"> • How do teachers use films?
Can the use of film lead to an increase in motivation?	<ul style="list-style-type: none"> • How do students work after they have watched the film clips?
Can the use of film lead to an increase in attainment?	<ul style="list-style-type: none"> • Were teachers satisfied with the quality and quantity of the work the students had produced during the film literacy lessons?
Could film's ability to emotionally engage its audience be the reason for either of these potential impacts?	<ul style="list-style-type: none"> • Do students enjoy watching films in lessons? • Are they excited when they heard that a film is going to be shown?

7.1 'Sub-questions' for observations

For a full chart of research methods and sub-questions please have a look at page 336 in the Appendix.

Important note: This chapter only presents the data, outlining the results of each method in turn. First it discusses all of the data which has arisen from questionnaires, then the interviews with teachers, and so on. Thus it does not offer a thematic/question based approach, but instead, focuses on what each method had to contribute overall. For example, as part of my discussion of observations, I will

endeavour to present data on all five sub-questions (see above) before separating them into their individual categories at the end of the chapter on page 221. Once all methods have been discussed in turn, Chapter 8 ('Discussion' on page 225) I will discuss and analyse the data, restructured according to research questions.

While this structure might initially confused the reader (moving from a research question based approach to a method-based approach and back), I believe that it will give me a more detailed and holistic understanding of the methods and their data as each is considered individually and as a part of a group, much like woven threads coming together to create a blanket. As each question will have a range of methods to answer it there should be an excellent opportunity for triangulation in the end.

The data is presented in four categories: questionnaires, interviews, writing scores and visual materials. We start with the teachers' 'beginning of year' questionnaires, as these provide an interesting chronological starting point. Visual materials have been included last due to their low number and limited reliability. After the discussion of each research method I have included a 'Summary' which draws together the gained knowledge. These summaries are going to form the basis of a final drawing-together of the available information before returning to discuss my research questions at the end of the chapter.

7.2 Questionnaires

Three different kinds of questionnaires were employed during the research: questionnaires for teachers which charted their experience as part of the scheme; questionnaires for students which discussed their perception of working with film in lessons and a second set of student questionnaires which focused on the students' feelings towards writing. This chapter begins with the teachers' first questionnaires as these were completed at the beginning of the project (reflecting an awareness of the research timeline). It also provides an interesting introduction to what the teachers expected of the months to come. Most of the questions were designed to get to know the participants and their reasons for taking part in the scheme.

7.2.1 Teachers' beginning-of-year questionnaires

The full list of the questionnaires for this survey can be found in Appendix 11.5.1 on page 355.

Overall, 20 teachers took part in the questionnaire: Nine were teaching Year 5 classes, four Year 4, three Year 2 and Year 3 and one Year 2. Six were on last year's scheme, now completing their second year of the film literacy intervention, and 11 had used film before independently. Only three had never used film before. 16 out of 20 (80%) were sure that film could have an emotional impact on students. 13 (65%) had joined the scheme for their students to increase their writing levels and seven (35%) were equally as interested in teaching the children about film. No one, however, prioritised the learning about film.

After establishing the teachers' own year groups, the aim of the second question ('If you are teaching Year 5, is there another year five class in your school which is not part of the literacy scheme?') was included to determine whether the school would have other year groups which I could use as control classes. Unfortunately, as the previous question had suggested, 11 classes did not have a comparative class as they themselves were not in Year 5. Of the Year 5 classes, only one indicated that there would be a comparative class for me to consider.

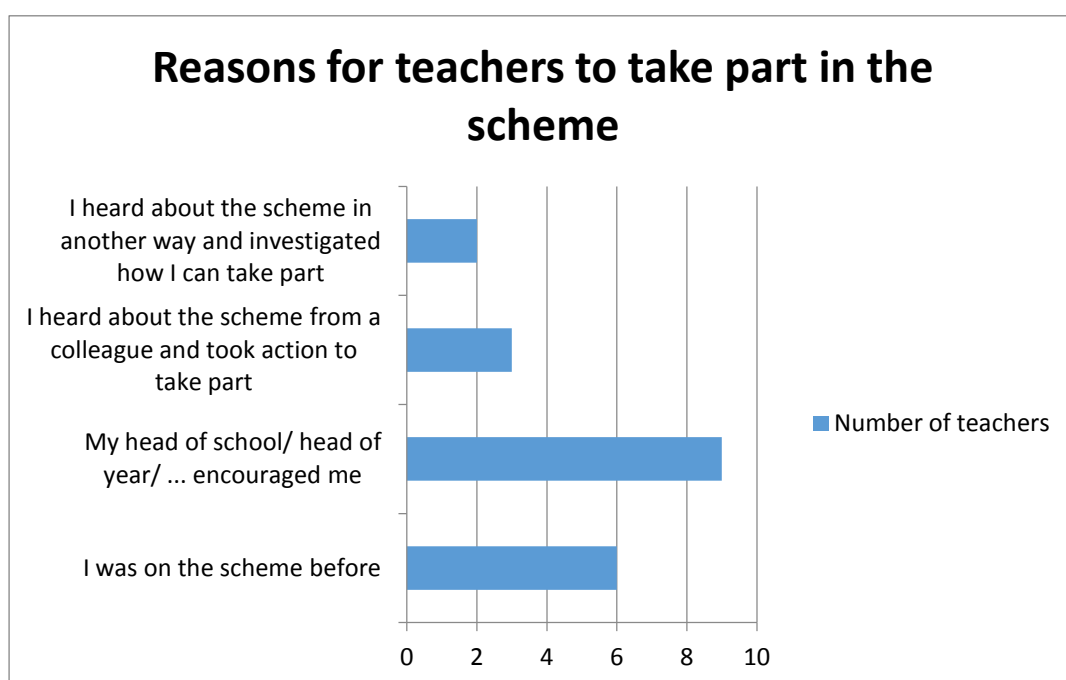


Figure 7.1 Reasons for teachers to take part in the scheme

For the next question, teachers had to give reasons why they wanted to take part in the scheme:

Answer Choices—	Responses—
—	50.00%
New teaching resources	10
—	90.00%
Higher writing attainment	18
—	70.00%
Higher reading attainment	14
—	30.00%
More knowledge of electronic resources	6
—	30.00%
For the children to learn about film	6
—	30.00%
Partnerships with other schools	6

7.2 Primary aims for teachers to take part

The primary aim was to improve their students' writing attainment (90%), followed by an interest in the raising of reading attainment (70%). Only 30% were interested in

learning about electronic resources, for the children to learn about film and to build partnerships with other schools.

7.2.1.1 **Summary**

- The majority of the teachers had either been on last year's scheme or used film before
- Nine out of 20 had been encouraged to take part by their head or year or another superior
- 16 out of 20 (80%) were sure that film could have an emotional impact on students.
- The majority of teachers had joined the scheme to improve writing levels

7.2.2 Teachers' spring questionnaires

A full copy of the questionnaire can be found in Appendix 11.5.2 on page 357. This time, the questionnaire was anonymous to encourage the teachers to reflect on the film literacy scheme honestly and critically.

Overall, 13 teachers took part in the survey; less than in the previous one. Whereas the first questionnaires were conducted online, the second set was distributed during the last teacher training session at the Innovation Centre. Only 13 out of the possible 21 research teachers were present and so the response was more limited.

Ten out of 13 felt that the scheme was having an impact on their students. Seven out of 13 felt that students felt differently about writing and 10 out of 13 had seen changes to students' attainment in writing.

Teachers named the following changes to the students' language skills:

Progress in reading

Students are excited about literacy

Better inference skills

Range of sources to draw information from

Allows all children to participate- no matter what level

Students write at length

Children pay attention in lessons

Good progress

More interaction and focus

Greater variety of language used

Emphasis is taken away from writing

7.3 Teacher's perceptions of the impact of the literacy scheme on the students

Overall, these comments mention **motivation**, **progress** in language and an increase in resources for the teachers.

However, they also felt that there were some problems which had inhibited further progress. One teacher was wondering whether it would actually be possible to evaluate the impact of the scheme due to the range of other initiatives the school was taking part in. Five teachers mentioned problems with equipment and funding. One school had withdrawn their support for the scheme because the literacy leader did not like the initiative and the corresponding teacher was about to leave.

The use of film literacy activities varied from five lessons over the course of the year to basing 80-90% of lessons on film literacy activities. Half of the teachers used film weekly if not daily. Some teachers had planned a series of units around films, others were implementing it throughout. There seemed to be a difference in preparation time- the teachers who implemented media every day as part of the curriculum felt that they were not doing any more work than usual, where the teachers who had only use the film literacy curriculum for a few sessions said that they had 'given' an average of 1-2 hours per week to the scheme. Most of this 'extra time' was spent on planning and looking for resources.

7.2.2.1 Summary

- The majority of teachers felt that the scheme was having an impact on their students, particularly in writing
- They named these changes as an increase in motivation and improvement of language skills
- The major prohibiting factor for further progress seemed to be limited resources and in-school support
- There was a substantial difference in the amount of time teachers used the film literacy resources

7.2.3 Students' film questionnaires (first batch)

Two questionnaires tried to find out how students felt about watching and working with films. Although both questionnaires are called 'film' questionnaires here, they did not ask the same questions.

7.2.3.1 Participants

Overall, 272 students took the first film questionnaire in autumn. Here is a breakdown of their original classes:

	School year				Total
	3	4	5	6	
film literacy class	29	37	145	0	211
2nd year film literacy class	0	30	0	31	61
Total	29	67	145	31	272

7.4 Origin of students who took the first film questionnaire

As we can see, in this particular questionnaire, most students (145) belonged to a Year 5 class which was part of the film literacy scheme for the first time. In addition, there were two further first year film literacy classes of Year 3 and Year 4 and two further second year literacy classes in Year 4 and Year 6.

Determining the gender of the students who took the questionnaire is harder, as many students had not indicated whether they were male or female:

		Gender of student		Total
		male	female	
Type	film literacy class	103	80	183
of	2nd year film	25	21	46
class	literacy class			
Total		128	101	229

7.5 Gender of students who took the first film questionnaire

Overall, 43 students did not indicate their gender.

7.2.3.2 Responses

Overall, 93% of students indicated that they enjoyed watching films. 92.6% had watched films in lessons before. 80.5% of students enjoyed watching films in lessons, followed by 10.7% who answered 'maybe'. Only 2.6% of students did not enjoy watching films. 66.5% of students had made a film before, but 27.9% had now. The rest of the students were not sure.

Here is a full breakdown of the questions:

	Yes	No	Maybe	Don't know
Do you enjoy watching films?	93.0	1.1	4.8	0.7
Have you watched a film in lesson before?	92.6	2.6	1.1	2.9
Did you enjoy watching films in lessons?	80.5	2.6	10.7	4.0
Have you made a film before?	66.5	27.9	2.9	2.2

7.6 Answers to the first student questionnaire

7.2.3.3 Favourite films

Overall, students named 121 different films as their favourite film. 24 films were mentioned more than once. The full list is available in appendix 11.5.5 on page 360. *Despicable me* (Coffin & Renaud, 2010), *Matilda* (DeVito, 1996), *Turbo* (Soren, 2013) and *The Fast and Furious 6* (J. Lin, 2013) were the only films which received more than five votes.

7.2.3.4 Summary

- 93% of students indicated that they enjoyed watching films.
- 92.6% had watched films in lessons before.
- 80.5% of students enjoyed watching films in lessons, followed by 10.7% who answered 'maybe'. Only 2.6% of students did not enjoy watching films.
- 66.5% of students had made a film before, but 27.9% had now. The rest of the students were not sure.

- The most popular favourite films were the *Despicable me* (Coffin & Renaud, 2010) and *Matilda* (DeVito, 1996) followed by the recent productions *Turbo* (Soren, 2013) and *The Fast and Furious 6* (J. Lin, 2013)

7.2.4 Students' film questionnaires (second batch)

Overall, 322 students of 12 classes took part in the second film questionnaire. 49 of these (15.2%) were in Year 3, 111 (34.5%) in Year 4, 135 (41.9%) were in Year 5 and 27 (8.4) in Year 6. Two schools provided two classes. 162 (52.2%) were male and 146 (45.3%) were female with eight not stating their gender. Three classes (82 children/ 26.1%) had taken part in film literacy lessons before this year.

The full questionnaire can be seen in Appendix 11.5.5 on page 360.

7.2.4.1 Frequencies

These were the questions on the questionnaires:

Question 1: Did you enjoy watching films in lessons?

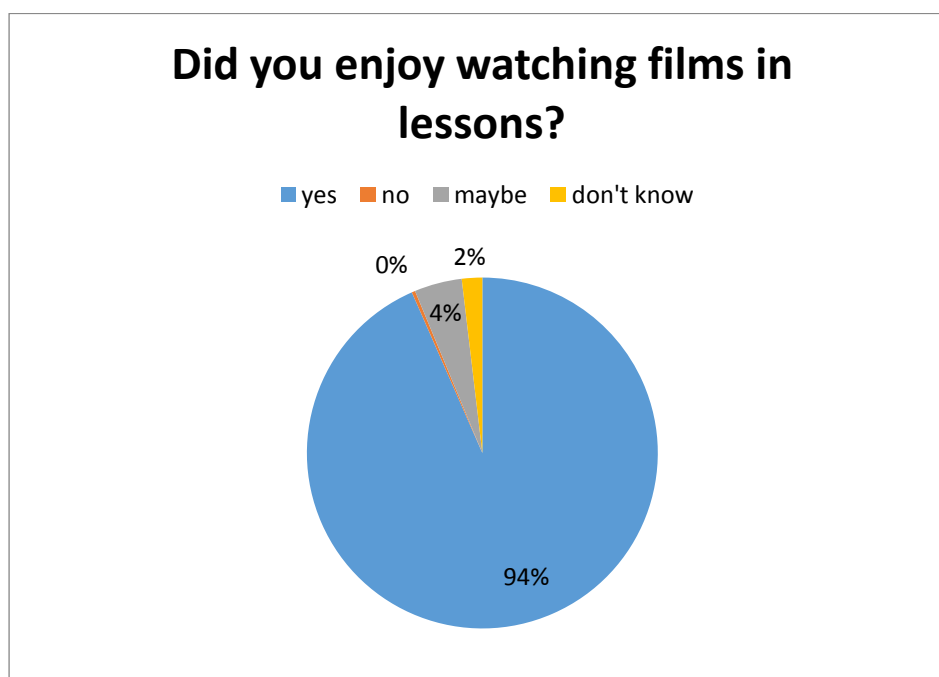


Figure 7.2 Did you enjoy watching films in lessons?

Question 2 considered students' favourite films. Although it had originally been designed to understand what kinds of films students watched and whether these films were also used in lessons, due to a flaw with the research design a

comparative question about classroom use was never devised. Thus, the benefit of this question is limited. For completion's sake it is worth mentioning that 231 films were named by the children, the majority of which were children's 'classics' (such as *Matilda* (DeVito, 1996)) or animated films which were popular on DVD (*Despicable Me* (Coffin & Renaud, 2010)) or had recently been in the cinema (*Turbo* (Soren, 2013)).

Question 3: Would you want to watch more films in lessons?

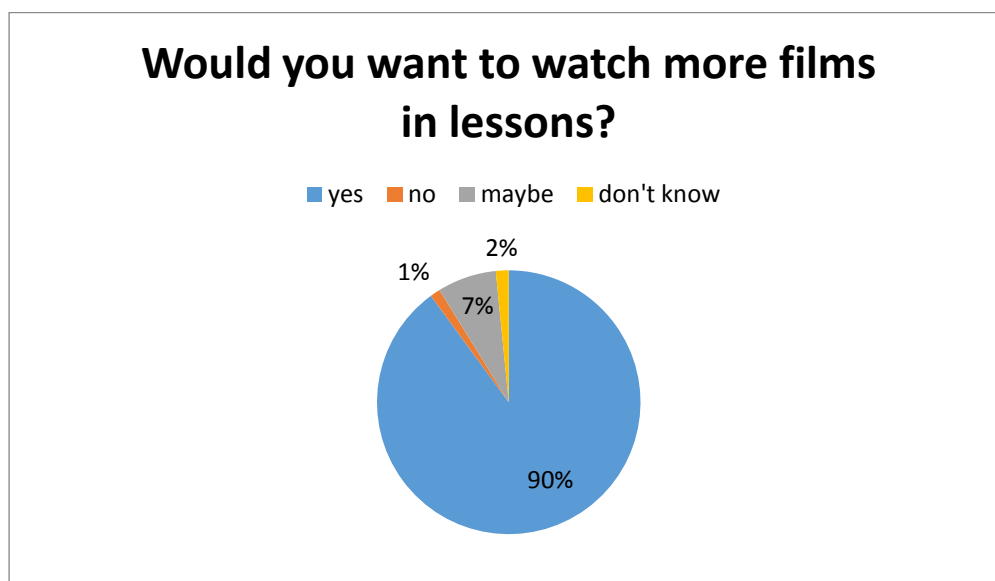


Figure 7.3 Would you want to watch more films in lessons?

Most students (88.8%) wanted to watch more films in lessons, followed by 7.1% who indicated that they were not sure.

Question 4: When you hear that your teacher is going to show you a film, are you...

When you hear that your teacher is going to show you a film, are you...

■ more excited ■ normal ■ less excited ■ don't know

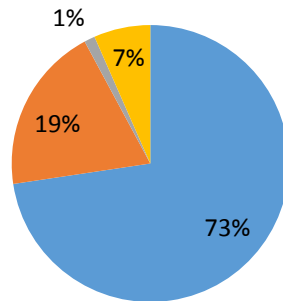


Figure 7.4 When you hear that your teacher is going to show you a film, are you...

On overwhelming majority indicated that they felt either more excited (71.1%) or normal (19.3%) when the teacher announced that the class would be using film. Only 1.2% of the students were less excited.

Question 5: Do you prefer literacy lessons in which the teacher uses film or those without?

Do you prefer literacy lessons in which the teacher uses film or those without?

■ lessons with film ■ other lessons ■ don't mind

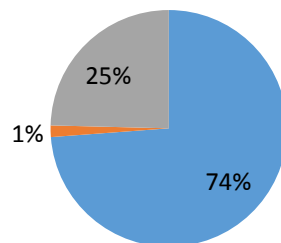


Figure 7.5 Do you prefer literacy lessons in which the teacher uses film or those without?

Similarly, the majority of students preferred lessons with films (72.7) or did not mind either way (24.2%). Only 1.6% preferred lessons without films.

The following section asked students '*Which of these statements do you agree with?*'. Here is a breakdown of the answers by percentage of students:

	Agree	Disagree	Don't know
I am happy when I watch films at home	90.1	2.5	4.7
I am happy when my teacher uses films in lessons	87.3	2.2	8.4
In literacy lessons, I write more when we work with films	53.7	15.2	25.8
I write better when we work with films	53.7	15.2	25.8
The work I do in film lessons normally gets a better grade/ feedback than other work	48.4	7.8	40.4
Watching films in school makes me try harder	57.1	16.8	22.0
I work harder when I am in a good mood than when I am in a bad mood	72.7	8.4	13.7

7.7 'Agree' questions of the second student questionnaire

Over 90% of students agreed that they felt happy when they watched films at home. 87.7% of students felt happy when their teachers used films in lessons, followed by 8.4% who did not show particular emotions in that instance. Students were less sure about whether using film impacted on the quantity of their writing: while 53.7% indicated that they were writing more if film was used, 15.2% actively disagreed with this statement. A slightly higher majority of students (53.7) indicated that they wrote better when the teacher used films. Again, 15.2% of students disagreed with the statement.

The last question initiated the most uncertain response: over 40% of students were not sure whether their film literacy worked received higher grades. As a bar chart, the statistics emphasises that almost as many students did not know how to judge the statement as students who agreed with it.

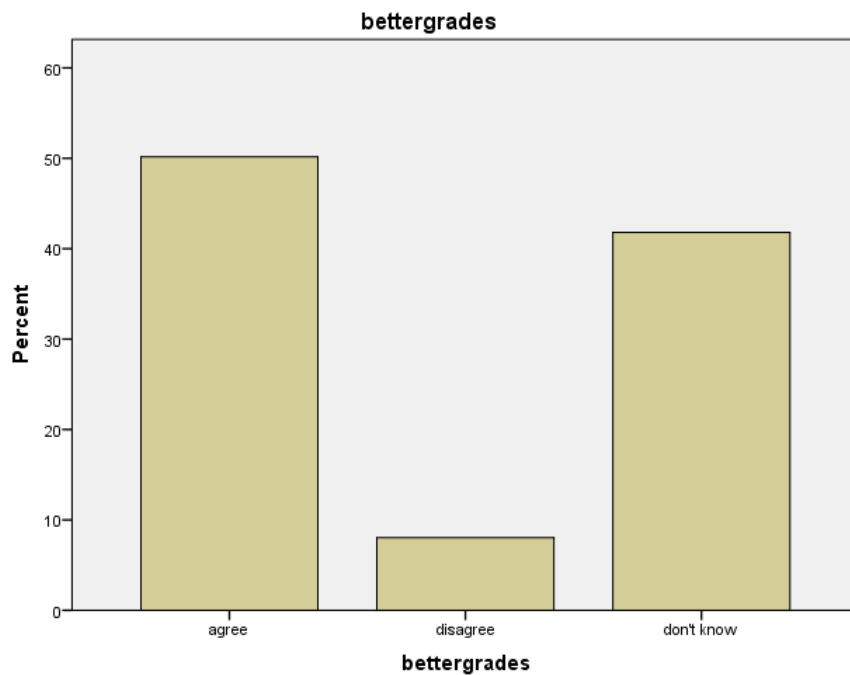


Figure 7.6 Students' impression of impact of film on grades (bar chart)

57.1% of students agreed that they tried harder if teachers used films whereas 16.8% disagreed. The majority of students were sure that they worked harder when they were in a good mood (72.7%). Only 8,4% of students disagreed with the statement.

7.2.4.2 Relationships

7.2.4.2.1 Relationship between gender and films' impact on writing

Before we start to analyse the relationship between the questionnaire results and students' gender, it is important to note that between 5.3 and 7.1% of the students did not answer the questionnaire correctly or at all. Here is a breakdown of the missing percentage in each category.

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
writebetter *	29	92.9%	23	7.1%	32	100.0%
gender	9				2	
tryharder *	30	94.1%	19	5.9%	32	100.0%
gender	3				2	
bettergrades *	30	94.7%	17	5.3%	32	100.0%
gender	5				2	
writemore *	30	94.1%	19	5.9%	32	100.0%
gender	3				2	

7.8 Valid response rates for relationship between gender and film's impact on writing

Using the t-test for independent samples, I found no significant difference between gender and perception of writing apart from the statement 'I try harder when I am in a good mood'.

The difference here is that female students had a higher mean answer of 2.25 whereas male students come to a mean of 2.0, suggesting that girls were less sure whether they agreed with the answer. The full t-test output can be seen on page 364 in appendix 11.1. A $T(298) = -2.1, p < .01$ and a Mean Difference of $-.25$ indicate that on average girls think they write more and try harder when they work with films. Further, the standard error of the mean is comparatively high for the girls: $.106$. The individual statistics can also be found on page 364. The effect size of both of these observations is very weak: 0.12 for writing more and 0.092 for trying harder.

7.2.4.3 Relationship between year and films' impact on writing

After having performed a chi-square test, the p-value suggests that there might be a statistical association between students' year and their belief that they write better (p value of 0.014) and try harder (p-value of 0.034) when they work with films. One of the other categories did not show significance (write more: p-value 0.164) and the last one (get better grades) did not yield a conclusive result as 41.8% of the children did not know an answer to this question.

			year				To tal
			3	4	5	6	
Write better	agree	Count	25	61	77	10	173
		Expected Count	24.4	61.8	72.0	14.7	173.0
	disagree	Count	7	25	15	2	49
		Expected Count	6.9	17.5	20.4	4.2	49.0
	don't know	Count	11	23	35	14	83
		Expected Count	11.7	29.7	34.6	7.1	83.0
	Total	Count	43	109	127	26	305
		Expected Count	43.0	109.0	127.0	26.0	305.0

7.9 Students' perception of quality of writing vs school year

Students' feelings about whether film made them write more varied a little from year to year. In Year 5 students were more likely to think that they wrote better with film and less likely to think that they did not.

			year				Total
			3	4	5	6	
Try harder	agree	Count	31	69	72	12	184
		Expected Count	26.2	64.9	78.0	14.9	184.0
	disagree	Count	8	21	23	2	54
		Expected Count	7.7	19.0	22.9	4.4	54.0
	don't know	Count	5	19	36	11	71
		Expected Count	10.1	25.0	30.1	5.7	71.0
	Total	Count	44	109	131	25	309
		Expected Count	44.0	109.0	131.0	25.0	309.0

7.10 Students' perception of whether they try harder vs school year

In comparison, younger classes (Year 3 and 4) were more likely to say that they were trying harder when teachers used films, whereas older classes (Year 5 and 6) were less likely.

7.2.4.4 Summary

- 92.5% enjoy watching films at home
- 88.8% want to watch more films in lessons
- 71.1% feel more excited about film lessons than about other lessons
- 72.7% prefer film lessons to other lessons
- 90.1% feel happy watching films at home
- 87.3% are happy to watch films in lessons

There were no statistically important differences between boys and girls.

In terms of writing

- 53.7% feel that they write more in film lessons
- 53.7% feel that they write better in film lessons. In Year 5 students were more likely to think that they wrote better with film and less likely to think that they did not.
- 48.4% feel that they achieve better grades in film lessons
- 57.1% feel that they try harder in film lessons. In comparison, younger classes (Year 3 and 4) were more likely to say that they were trying harder when teachers used films, whereas older classes (Year 5 and 6) were less likely.

And

- 72.7% feel that that they work harder when they are in a good mood

7.2.5 Students' feeling about writing

Now that we have got to know the students and their feelings about working with film, it is time to understand how they felt about writing and whether this feeling changed over the course of the year.

The 'writing' questionnaire, which was administered once at the beginning and once at the end of the year, can be found in Appendix 11.5.3 on page 358. The reliability of the questionnaire had been established with a Cronbach's alpha of 0.775 for the overall questionnaires.

7.2.5.1 Participants

Overall, 383 students took part in the first writing questionnaire. There were three control classes (two in Year 4 and one in Year 5) and two of the classes had been part of the previous film literacy year and were now in Year 4 and Year 6.

		Year Group				Total
		3	4	5	6	
Type of class	Film Literacy	53	0	181	0	234
	2nd Year Film Literacy	0	30	0	31	61
	Control	0	60	28	0	88
Total		53	90	209	31	383

7.11 Types of students who took the first writing questionnaire

Overall, 401 students took the questionnaire the second time around, however these were not necessarily the same classes as the ones who took the previous questionnaire. There were three control classes (one each for Year 4, 5 and 6) and three classes who had worked with film before (one each for Year 4, 5 and 6).

		Year				Total
		3	4	5	6	
	film lit	51	84	111	0	246
type	2nd year	0	31	29	26	86
	film lit					
	control	0	27	17	25	69
	Total	51	142	157	51	401

7.12 Types of students who took the second writing questionnaire

It is extremely important to note that the questionnaires were not necessarily given to the same classes and that in fact some years which took part in the questionnaire consisted purely of intervention classes. Further, the control sample is based on only three classes per batch, giving us a very small comparison. That said, a comparison is not of uttermost importance once we remember that this thesis describes a case study rather than a randomised control trial.

	Year 3	Year 4	Year 5	Year 6
Film lit	2 classes 2 classes	3 classes	6 classes 4 classes	
2nd year film lit		1 class 1 class	1 class	1 class 1 class
control		2 class 1 class	1 class 1 class	1 class

7.13 Change in number of classes

In chart 7.13 we can see that:

- Year 3 only had participants from film literacy classes.
- Year 6 had no participants from the film literacy classes.
- Three groups had no comparison due to missing samples at the beginning of the year (Year 4 film lit, Year 5 2nd year film lit and Year 6 control).
- Three years consisted of only one class each (Year 4 2nd year film, Year 6 2nd year film and Year 5 control).

Overall then, the validity of a comparison between school years is highly doubtful. An overall comparison between the three groups (including all available years),

however, might be more useful as there are at least two classes available in each group.

The following section will first try to understand how the feelings of the whole sample changed over the course of the year, before then specifically looking at the film literacy classes, in order to discover any possible pattern.

7.2.5.2 Students feelings about writing

Before discussing the statistical, quantitative differences between the three groups (film lit, 2nd year film lit and control), I would like to comment briefly on the only qualitative question which was part of the questionnaire: 'Is there any other way you feel about writing?'. This question was completed by 240 students for the first questionnaire and 213 for the second questionnaire.

The data was thematically highlighted and ten topics emerged: 'stories', 'pressure', 'handwriting', 'other creative writing', 'grammar/ punctuation', 'computer', 'teacher', 'parents', 'hurts hand' and 'grades'. Results between the two questionnaires only varied minimally.

On both occasions, an overwhelming number of students mentioned that they really enjoyed writing stories and other creative pieces (comics, songs). A girl in Year 5 said that she 'like[d] writing stories because you make it up and use your own ideas'. Many wrote that they liked to be creative and that they wished the literacy lessons would include more story writing. Several described the creative process as particularly enjoyable: 'I am relaxed because I am calm with ideas twirling in my brain' (Year 5 boy).

Roughly one fifth of students noted that they did not like writing because of external pressures such as grades and teacher's feedback. The improvement of handwriting and neatness seemed to be a particular worry: 'I feel a bit scared because my presentation might not be as good' (Year 4 girl). However, teachers' and parents praise was also mentioned as a motivating incentive and students felt proud to

receive acknowledgements of their work. 'I get excited because I do two pages and my teacher is excited to read mine' (Year 4 girl).

A surprising theme which emerged concerned the physical aspects of writing. Boys in particular mentioned that their hand hurt after writing for an extended amount of time and that they did not enjoy writing as a result of the physical discomfort. 'I feel very tired. I feel stressed. My hand aches a lot, well my wrist really' (Year 5 boy). While this phenomenon has been observed in university students (Ratcliffe, 2012), it is relatively unknown in schools and might warrant some further investigation.

Only three students mentioned the use of film clips in the first questionnaire, rising to eight in the second questionnaire. Compared to the number of students who used film (ten classes in autumn and 12 in spring), this number is insignificant and might suggest that watching films in lessons is not connected to students' perception of writing and their literacy lesson. This limitation will be discussed further in Chapter 10.

The following section will discuss the statistical, quantitative differences between the three groups (film lit, 2nd year film lit and control). The writing questionnaires asked students to pick an even number between one and five in order to indicate their feelings about writing on a sliding scale. The lowest number (1) represented the positive feeling (e.g. happy) and the highest number (5) the negative feeling (e.g. angry).

The mean of all students' general opinions about writing can be seen in table 7.14: On average, students felt more bored than excited (2.75 of 5) and more proud than ashamed (2.08) of their writing. Hopeful/hopeless (2.3) and relaxed/worried (2.5) suggest neutral feelings in this category as they are (close to) the average 2.5. Happiness/anger displays a mean of 2.1 and as such suggests that students were more happy than angry about writing but that this indication is less strong than that of bored/excited and proud/ashamed.

	Happy vs Angry	Excited vs Bored	Hopeful vs Hopeless	Proud vs Ashamed	Relaxed vs Worried
Valid	368	368	365	363	366
Missing	15	15	18	20	17
Mean	2.10	2.75	2.30	2.08	2.50
Median	2.00	3.00	2.00	2.00	2.00
Mode	1	1	1	1	1

7.14 Mean median and mode for all first writing questionnaires

A one sample t-test was performed to find out whether the group means departed significantly from the mean point of 2.5. It was found that apart from relaxed vs worried, all other groups' means departed significantly. The full T test can be found on page 364.

The second writing questionnaire was an exact replicate of the first one in order to compare students' feeling about writing at the beginning and the end of the year.

Overall, students indicated that their feelings about writing were in the medium range in terms of hopefully vs hopeless and relieved vs worried. They felt relatively happy about writing. However, there were two noticeable differences: A mean of 2.85 indicated that they felt fairly bored but the lowest average of 2.08 also showed that they felt proud of their work (table 7.15).

	HapV Ang	ExVBor	HopVHopel	ProudVAs h	RelVWor
Valid	379	373	363	376	366
Missing	22	28	38	25	35
Mean	2.27	2.85	2.40	2.08	2.52
Median	2.00	3.00	2.00	2.00	2.00
Mode	3	3	2	1	1

7.15 Mean median and mode for all second writing questionnaires

In the following graph (7.16) we can observe that overall, there is little difference to how the students' perception of writing changed over the year according to the questionnaires. Four out of the five categories display a slight increase which

suggests a more negative perception, however these changes are very small (no more than +0.14 on a scale from one to five). Pride vs Shame is the only emotion category which records a slight decrease in the mean (-0.03), however, this change is minimal.

The chart (7.16 Difference in perception of writing between students of different groups7.16) shows that both the film literacy group and the 2nd film literacy group experienced decreases in means in two out of five categories, suggesting a more positive perception at the end of the year. Film literacy students felt more excited and relieved, whereas 2nd year film literacy students felt more excited and proud. However, only in the latter of these categories (pride vs shame) could a significant improvement been recorded (a decrease of 0.21).

The control group in comparison experienced a particular increase in the feeling of boredom (+0.34) which cannot be observed in the two other groups (which both showed increased excitement). The control group also scored an increase in mean in every category, suggesting that students felt angrier, more bored, hopeless, ashamed and worried at the end of the year.

		Happiness vs anger		Excitement vs boredom		Hope vs hopelessness		Pride vs shame		Relieve vs worry		Mean difference
Film Lit	Autumn	2.17	0.12	2.9	-0.01	2.31	0.01	2.1	0.04	2.61	-0.05	0.02
	Spring	2.29		2.89		2.3		2.14		2.56		
2nd Year Film Lit	Autumn	1.85	0.11	2.5	-0.03	2.3	0.14	2.1	-0.21	2.2	0.08	0.02
	Spring	1.96		2.47		2.44		1.89		2.28		
Control	Autumn	2.09	0.18	2.51	0.34	2.24	0.16	1.99	0.09	2.44	0.08	0.17
	Spring	2.27		2.85		2.4		2.08		2.52		
Mean difference			0.14		0.1		0.1		-0.03		0.04	

7.16 Difference in perception of writing between students of different groups

However, whether these changes show a significance needs to be assessed independently.

I conducted a univariate ANOVA in order to understand whether any of the above changes were significant. As not every year was measured in all groups at both times, some interactions could not be estimated and were excluded from the model. In order to understand the different interactions, I calculated whether the different types of class (film lit, 2nd year film lit and control) showed a significant change according to batch (autumn and spring), gender of the students and their class year and overall. I compared the main effects and adjusted the confidence interval and 'bonferroni'.

Interaction	HappyVAngry	ExcitedVbored	HopefulVhopeless	ProudVashames	RelaxedVworried
Type and batch	.259	.361	.495	.165	.672
Type and gender	.756	.472	.893	.569	.404
Type and year	.092	.753	.761	.075	.158

7.17 p-value for type of class vs batch, gender and year

Chart 7.17 shows us that none of the p-values show a significance as they are all above 0.05. This means that there were no significant differences between the types of classes and the batches, gender and school year in terms of feelings about writing.

7.2.5.3 A case study in the changes of the film literacy group

The follow chart (7.18) shows the difference in mean between students' feeling about writing and their gender. We can observe that two out of the three male groups (film literacy and 2nd year film literacy) felt more positive about writing at the end of the year (with a decrease of mean of -0.19 and -0.12 retrospectively). The same is true for the girl group in the 2nd year film literacy group, with a recorded decrease in mean of 0.17.

None of these changes are significant, however it is worth pointing that film literacy boys felt particularly hopeful and 2nd year film literacy boys felt particularly proud at the end of the year.

The overall mean of all groups increased, due to a substantial increase in mean of one group: the control girl group recorded an increase by 0.54, which constitutes more than a 13% increase on the scale of 1-5. This suggests that girls in the control classes felt significantly worse about writing at the end of the year. The scored extremely high (negative feelings) in all categories but pride vs shame (which also still showed an increase of 0.36).

					HappyV	Angry		ExcitedV	bored		HopefulV	hopeless		ProudV	ashames		RelievedV	worried		Mean
					Mean			Mean			Mean			Mean			Mean			
film literacy	Gender	Male	Batch	1	2,34		3,07		2,57		2,24		2,68				2,53	-		
					2,50	0.16	2,98	-	2,48	-0.9	2,29	0.05			0.15	-0.19				
								0.09												
		Female	Batch	2	1,94		2,64		1,99	0.13	1,95		2,49							
				1	2,01	0.07	2,76	0.12	2,12		1,99	0.04	2,66	0.17	0.1					
	2nd year film lit	Male	Batch	2	1,90		2,66		2,47		2,19		2,00				2,16	0.16	-0.12	
				1	2,03	0.13	2,41	-	2,30	-	1,71	-								
								0.25		0.17	0.48									
		Female	Batch	2	1,79		2,32		2,11		2,00		2,43							
				1	1,86	0.07	2,58	0.26	2,58	0.47	2,08	0.08	2,41	-	-0.17					
														0.02						
Type control	Gender	Male	Batch	2	2,34		2,97		2,58		2,39		2,88							
				1	2,77	0.43	3,33	0.36	2,72	0.14	2,10	-	2,53	-	0.06					
	Female	Batch	2									0.29		0.35						
			1	1,89		2,20		2,00		1,70		2,11								
Type	control	Gender	Female	Batch	2	2,40	0.51	2,83	0.63	2,59	0.59	2,06	0.36	2,71	0.6	0.54				

7.18 Relationship between gender and students' feeling about writing

7.2.6 Summary

- Students especially enjoyed creative writing in lessons
- Some students disliked writing as it put a physical strain on their wrists and hands
- Very few students mentioned film and film clips as a reason for their feelings about writing
- Film literacy students and 2nd film literacy students were slightly more excited about writing, whereas the control group experienced an increase in boredom. However, neither of these two findings is statically significant.
- Boys of the film literacy group and the 2nd film literacy group felt more positive about writing at the end of the year; girls from the control group felt significantly more negative
- However: overall, the sample was too random and not big enough to make firm conclusion and in the end, there was no significant changes between different types of classes (film lit, 2nd year film lit and control)

7.3 Teachers end of year interviews

After much deliberation, only one round of interviews took place. The reason for this was the teachers' high work load and the difficulty to arrange interview dates with the students.

The teachers' end of year interviews took place on the 7th July 2014 at the Innovation Centre in Bradford. Teachers were attending an evaluation day during which they wrote case studies about their time as part of the scheme. I had organised the interview sessions with the workshop leaders and had been given a secluded room. A schedule was drawn up which gave the teachers an indication of when the 15-minute interviews would take place. Longer interviews were not possible due to the structure of the day: only two hours had been put aside for me to speak to the teachers. Overall, eight teachers took part. The interview questions can be found in appendix 11.4.1 on page 347.

7.3.1 Themes

A range of themes emerged out of the eight interviews: enjoyment, proposed changes to the scheme, school's feedback, collaboration outside of the scheme, feedback about the consultants, clusters, helpful things in the scheme, impact emotional connection, reasons for success and main beneficiaries. The following section will comment on each of these in turn.

7.3.1.1 Enjoyment

All teachers praised the course and spoke of very high enjoyment. Two teachers in particular used extremely positive sentences like 'It's the best thing I've done since I started teaching' (female teacher, school 4) and 'It has been quite inspirational really' (female teacher, school 7). One teacher enjoyed the scheme because it confirmed the ways in which she had used films before. This was an important aspect for her, as she had only been teaching for two years previously and still felt nervous about her planning. Two teachers also enjoyed the relationships which were built between

the film literacy group and the consultants; being able to exchange planning ideas was important to them ('I enjoyed going to the other schools' (female teacher, school 2)).

One teacher also mentioned that her enjoyment was sparked by the children's enjoyment: 'it's just nice seeing the kids enjoy it – enjoy writing, because they're enthused about the film' (female teacher, school 8). This is particularly noteworthy as it suggests a positive impact on every member of the class. Three teachers spoke of the overall impact the scheme had had on their enjoyment of and approach to teaching ('I think the whole style of literacy has just totally changed in my classroom since starting this scheme' (female teacher, school 3)). It seems to have been particularly satisfying to see the impact of the scheme cascade out into other parts of the school:

'I always love it. ... It's the best thing I've done since I started teaching, I have to say. It's had the biggest impact on my teaching... So just seeing it start to develop across school is the best part, I have to say. '

Male teacher, School 3

The quality of the training was also mentioned: 'I think it has been probably the best training I've had in many, many years of teaching' (female teacher, school 4) and 'It's been my best training this year that I've been on' (male teacher, school 12).

7.3.1.2 Proposed changes to the scheme

Teachers seemed to perceive the scheme from very individual points of view as only three of them mentioned a similar change they would like to make for next year. They agreed that as teachers who had used the scheme previously, they had experienced a lot of repetition this year ('some of it was repeated from last year' (female teacher, school 3). Their other problems were a lack of support from schools ('sometimes I feel a little bit like, well, if you can't do it wholeheartedly, then what's the point of doing it' (female teacher, school 1), a requested 'way of mapping the progression of skills', 'more filming', a better scheme of work and a more

comprehensive data base of resources 'because I think that's what sometimes puts a barrier up for some teachers that don't want to be part of change – because it's going to be too much work, because we've got so much to do anyway' (female teacher, school 8).

7.3.1.3 School's feedback

Four out of eight teachers commented on their schools' attitudes to the scheme. Two explicitly praised their school's support, mentioning the liberty to teach in their own way ('They're really good with any CPD really and we don't have any restrictions on how we teach and what we teach' (female teacher, school 8)) and extra resources ('gave me extra funding to be able to hire iPads, and they've allowed me to come on all of the training days' (female teacher, school 3). Two teachers were concerned about the school's apathy to pass on the scheme to colleagues ('The biggest problem is persuading other people to teach in the same way' (female teacher, school 6) but only one teacher really felt that this contributed to a feeling of isolation and frustration:

'So now, I've just got to get it across to the other people who stick with the same planning, year in, year out. I do wish I had a bit more support; I have to say off my head, I wish I had. I feel as if I'm running with it on my own and I think if he gave it a bit more support, then it would run better through school. So that's the next step.'

Female teacher, class 4

7.3.1.4 Collaboration outside of the scheme

Five teachers commented on external film makers and consultants who had been invited to contribute workshops to the scheme. Four teachers explicitly praised the representative of the online website *The Literacy Shed*, who had contributed a session on available resources. Teachers really enjoyed his passion ('It was just lovely to see somebody new, with that same passion for using film and different

ideas and things' (female teacher, school 8)) and the quality of the resources he spoke about ('It really does help for teachers' (male teacher, school 12). Two teachers also mentioned the benefits of workshops with Rad Miller, a local film maker, ('I've really, really enjoyed the filmmaker coming in, he was fantastic' (female teacher, school 4)) and Barney Goodland, who helped to animate *The Gruffalo* (Lang & Schuh, 2010). Unfortunately it was not clear what they had enjoyed about these collaborations. At this point the limited time scale of the interviews became a substantial problem as I would have liked to extend the dialogue about the collaborations but there was no further opportunity.

7.3.1.5 Feedback about the consultants

The teachers all agreed that they had enjoyed working with the consultants. They were called 'useful', 'approachable', 'supportive', 'well organised' and knowledgeable. Two teachers mentioned that they would have liked to see them more ('two afternoon sessions with the consultant aren't really enough' (female teacher, school 8)), but they also acknowledged that they 'could have reached out and emailed a little bit more' (female teacher, school 5). It was also mentioned that 'it might have been nice, rather than meeting with the same person, maybe meeting with a couple of different people' (male teacher, school 12).

7.3.1.6 Clusters

Teachers' experience of the cluster groups they had been assigned to was very diverse. Those teachers who did not find the experience particularly helpful, mentioned that there was a lack of communication and organisation ('when we went to the schools, we didn't necessarily know what units we were going to be teaching before we got there' (male teacher, school 2); one teacher even said that 'That's the bit that maybe fell down a little bit for me', suggesting that this was detrimental to the overall enjoyment of the scheme. One teacher blamed the lack of interest from other

cluster members ('I didn't really have any impact there because he didn't want to play' (female teacher, school 1))

Over the course of the first term, two teachers moved away from the groups and there seemed to be a real sense that there was not enough time to organise further meetings ('fitting it all in, and that was what was tricky' (female teacher, school 7)). Two people suggested that the consultants could improve this difficult situation by simply suggesting compulsory days to meet ('So when we have all the dates, it's far easier to do' (female teacher, school 8)). Only two teachers said that they had enjoyed working with their cluster partners ('it has been really nice having that person that you can bounce ideas from things' (female teacher, school 3)). Three teachers had been cluster leaders and they mentioned that they did not know whether they felt qualified for this position: 'I didn't really feel like I had a lot to teach them' (female teacher, school 4). Only one teacher did not have any contact at all with her cluster group.

7.3.1.7 Helpful things in the scheme

The most helpful outcome of the scheme for the teachers was the supply of teaching ideas and resources which five teachers mentioned ('it provided plenty of ideas for working in a different way to build the writing skills and the reading skills' (female teacher, school 6)). There was an emphasis on the fact that the resources worked 'straight out of the box' and teachers were able to use them right away: 'every time I come to a training day, I go away with something that I can use straight away in the class, which has an impact on the children' (male teacher, school 2). One teacher praised the ability to open her eyes to different ways of teaching: 'it's really motivated me to do things in a different way' (female teacher, school 8).

7.3.1.8 Impact

Teachers mentioned a wide range of impact the scheme had had on their students. These ranged from an improvement of oral skills to inference and an increase in risk taking. Several teachers got very excited when they spoke about the changes that had taken place over the year:

‘Because you sort of think they’re level whatever because they’ve got all of these things in place. But actually, the content of it is not very exciting. But I think with film, it does *spark them off*, and it gives them - - it *leads them into other ways of thinking*, as well. And a lot of our children don’t have very good vocabulary, so it has *really helped broaden their vocabulary*. But yeah, I think the more able ones – *they’re taking more risks*. They were very safe writers before, whereas now they take a few more risks and *they’ll have a go*.’

Female teacher, school 1

Chart 1.3.1.8.i below gives an overview of all kinds of perceived impact and the number of teachers who commented on this category.

No of teachers	Impact	Quote
1	Oral skills	‘big impact on drama and speaking skills, presentational skills’
3	Motivation	‘Definitely an increase in motivation’ ‘There’s more of a desire to gain reading skills’ ‘And they want to write. It has really motivated them and you can’t really measure that, can you?’
1	Film making as a profession	‘it really showed the children that actually, people are making films every day’
2	Inference	‘they seem to be taking more meaning from what they read now’

		‘they’ll say to me, “well, I want to make the person who reads this feel happy,” or “I want to make the person who reads this feel scared.” [...]And I think the comprehension - - obviously the AF3, for the reading, it has had a big impact on the reading, but the comprehension for writing purposes; they’ve actually got to grips with character and setting and motivation and all that sort of thing’
2	Vocabulary	‘And their vocabulary has just soared. It’s brilliant for their vocabulary’ ‘And a lot of our children don’t have very good vocabulary, so it has really helped broaden their vocabulary.’
1	Confidence	‘They’ve become much more confident writers, really, since we’ve started doing the film.’
1	Inspiration	‘It stimulates their thinking more. [...]I think with film, it does spark them off’
1	Risk taking	‘They were very safe writers before, whereas now they take a few more risks and they’ll have a go.’
1	Engagement	‘I do think they’ve been engaged’
1	Open access to text	‘they have got an even playing field – every child can access it.’
1	General attainment	‘mainly my target group looked at the G&T children, and most of them made at least four points, if not five or six points in writing’
1	Attitude to literacy learning	‘before the scheme, I think there were like “oh literacy is boring.” Whereas they don’t think that now.’

7.19 Teacher's perception of the scheme's impact on students

Overall, most teachers mentioned an increase in inference skills, motivation and range of vocabulary. It is important to note that while teachers might not have commented on the whole list of individual kinds of impact above, they might potentially do so when prompted. Here is a clear opportunity for further research.

7.3.1.9 Emotional connection

All eight teachers agreed that film could have an emotional effect on students, however they were divided in their views of how much of an impact they really had and how this influenced the students' interaction with writing. One teacher mentioned that 'I don't necessarily think the children link the motivation with the film - we're going to watch a film, so therefore it's going to be more enjoyable to write - it just makes the process more manageable for them' (female teacher, school 8) whereas another teacher was quick to point out that there was an effect but this was not to the detriment of the students: 'So I do think that they connect emotionally with it, but I don't think it affects them in a bad way, emotionally' (female teacher, school 7). There seemed to be a suggestion that students who were especially emotionally engaged made more progress than other children ('I think one person cried about that. But since that point, she has really come on in her writing' (male teacher, school 12)).

Four teachers explicitly mentioned the connection between watching a film and promoting emotional literacy: children were able to recognise feelings they were not normally engaging with their everyday lives: 'their actual emotional literacy is so poor that sometimes, I don't think there is a good link between what they're actually feeling and what they end up writing down' (female teacher, school 4). Two teachers compared the effect of watching a film with reading a book: 'children find it easier to empathise with characters in the film than they do with characters in a book' (female teacher, school 3) and 'You know, you see a character that might look at the floor, or the music that you don't obviously get while reading a text. It's different. There's a lot of things on film that you can't see happening when you're reading a text' (male teacher, school 2). This empathy was also mentioned by two other teachers ('A lot of empathy, I think comes out of it' (female teacher, school 4)) with both naming it as a positive effect.

7.3.1.10 Reasons for success

Five teachers agreed that their children were particularly benefitting from 'plugging the gaps of life experiences and given them lots of visual images' (female teacher,

school 7). They mentioned that ‘a lot of [the students] don’t have a lot of experience outside of school’ but that the children had said ‘that because they’ve got the film in their head, they’ve got the picture in their head, they can write it much easier’ (female teacher, school 8). One teacher summarised this development as ‘so if we give them the ideas visually, then they can concentrate on the grammar focus, because it’s not the ideas that they’re struggling with then’ (male teacher, school 12).

Once again, teachers also mentioned the accessibility of film in comparison to books: ‘All children can access the film. So everyone is starting from the same level, and that’s what I love about it’ (female teacher, school 8). Another teacher mentioned that this access allowed students’ to develop emotional connections with the text much easier: ‘this sort of feeling that they have for a character, or a story line, you know, that I suppose spurs them on to want to do more about it’ (female teacher, school 3). This enjoyment was connected to a stronger or ‘real’ sense of purpose for one of the teachers: ‘she just said “it gives her a purpose to her writing. A reason to write,” she said. “Before we just wrote,” she said “but now I’ve got a reason to write.”’ (male teacher, school 2).

7.3.1.11 Main beneficiaries

When asked whether film was particular useful for a group of students, most teachers answered that all of their students had benefitted from the experience (‘it’s just universally applicable’ (female teacher, school 4)). In addition, three particular groups were mentioned: ‘very low achievers, [especially] a couple of boys with barriers to reading’, ‘children that may have developmental issues’ (female teacher, school 6) and who might benefit from the benefit of an increased emotion literacy and girls who were not ‘really expected to express their emotions at home’ (female teacher, school 3). One teacher also mentioned that film had added ‘that spark’ to competent writers.

7.3.2 Summary

- All teachers enjoyed the course and praised it
- Although some teachers mentioned repetition of material from the previous year, there was no overarching topic which they felt could be improved on
- Only one teacher felt unsupported by their school, the rest praised local cooperation and enthusiasm and cooperation
- Visiting film makers were perceived as a very positive contribution to the scheme. Rob Miller, the leader of literacy shed and resource guru, was particularly praised.
- The teachers were unanimous in their praise of the consultants.
- Experience of the cluster groups was mixed. The majority of teachers felt that they did not have the time or enthusiasm to engage with them properly. Only two teachers felt they had really benefited from them.
- Teachers really valued the supply of resources and teaching ideas which they were able to implement right away.
- Benefits for the children which were mentioned the most included an increase in inference skills, motivation and range of vocabulary.
- Teachers agreed that felt engaged students emotionally, but their opinions differed as to how this was happening. Many teachers praised film's ability to foster emotional literacy.
- The majority of teachers linked this increase in emotional literacy to their students' experience of the world and they praised film's potential to 'plug [...] the gaps of life experiences'
- Under-achieving and hard-to-engage boys were mentioned as particular groups where the film literacy scheme had had the most effect, although many teachers stressed that all of their classes had benefitted.

7.4 Writing scores

At the end of the year, teachers submitted the beginning-of-year and end-of-year writing scores of their students. These ranged from level 1 to level 6. Every level included three sub levels (1c to 6a) which in turn were given two points each. Each sublevel was assigned a number as shown on table 7.20. Squares are highlighted to make it easier to read the combination of sublevel (e.g. 1c) and assigned score (1).

	1	2	3	4	5	6
Sublevel	1c-	1a+/2c-	2a+/ 3c-	3a+/ 4c-	4a+/5c-	5a+/6c-
Assigned score	1	7	13	19	25	31
Sublevel	1c	2c	3c	4c	5c	6c
Assigned score	2	8	14	20	26	32
Sublevel	1c+/1b-	2c+/2b-	3c+/3b-	4c+/4b-	5c+/5b-	6c+/6b-
Assigned score	3	9	15	21	27	33
Sublevel	1b	2b	3b	4b	5b	6b
Assigned score	4	10	16	22	28	34
Sublevel	1b+/1a+	2b+/2a+	3b+/3a+	4b+/4a+	5b+/5a+	6b+/6a+
Assigned score	5	11	17	23	29	35
Sublevel	1a	2a	3a	4a	5a	6a
Assigned score	6	12	18	24	30	36

7.20 Writing level conversion table

7.4.1 Expectations

Raise online notes that 'during key stage 2, pupils are expected to make at least two levels' progress, with the majority achieving at least level 4 by age 11' (Department for Education, 2013a). However, Ofsted notes that 'although schools may use key stage sub-levels, a pupil at any sub-level of Key Stage 2 (2a, 2b or 2c) who reached Level 4 at the end of that key stage would be deemed to have made the expected progress' (Ofsted, 2014). In 2013, 'the percentage of pupils achieving level 4 or

above in the new grammar, punctuation and spelling test was 74% - the percentage achieving level 5 or above was 48%' (Department for Education, 2013c). On average, this means that students' should be progressing by 1.5 sublevels a year- or three points on the above chart.

7.4.2 Frequencies

Overall, 515 students' writing scores were submitted including 31 which were not valid (where one of the two semester grades were missing). The valid scores belonged to the following groups:

	Frequency	Percent	Valid Percent	Cumulative Percent
3	72	13.2	13.2	13.2
4	168	30.8	30.8	44
5	227	41.6	41.6	85.5
6	79	14.5	14.5	100
Valid Total	546	100	100	

7.21 Level data by year

The majority of students belonged to Year 4 and 5, although there were also three classes each of Year 3 and Year 6.

	Frequency	Percent	Valid Percent	Cumulative Percent
male	291	53.3	53.3	53.3
female	255	46.7	46.7	100
Valid Total	546	100	100	

7.22 Level data by gender

The gender balance was fairly evenly distributed with just over half of the students being males.

		Frequency	Percent	Valid Percent	Cumulative Percent
	At or above expected initial level	262	48	49.7	49.7
	Below initial expected level	265	48.5	50.3	100
Valid	Total	527	96.5	100	
Missing	System	19	3.5		
Total		546	100		

7.23 Level data by students' initial level

Initial levels were evenly distributed, with half of the students being at or above the expected level at the beginning of the school year and half below. While this suggests questions about a system where half of the students have been marked as 'failures' on the off-set, it does not suggest special consideration for further statistical calculations.

On average, students made 3.73 points progress over the year which is 0.73 more than expected and equates to almost two sub-levels (eg a rise from 3c to 3a).

	Valid	515
N	Missing	31
Mean		3.73
Median		4
Mode		4

7.24 Mean, Median and Mode of difference between achievement grades

The following chart (7.25) outlines the number of students who made less (highlighted in orange) or more (highlighted in green) than expected progress (3 points).

	Frequency	Percent	Valid Percent	Cumulative Percent
-4	1	0.2	0.2	0.2
-1	1	0.2	0.2	0.4
-1	1	0.2	0.2	0.6
0	12	2.2	2.3	2.9
1	8	1.5	1.6	4.5
2	95	17.4	18.4	22.9
3	100	18.3	19.4	42.3
4	170	31.1	33	75.3
5	53	9.7	10.3	85.6
6	50	9.2	9.7	95.3
7	12	2.2	2.3	97.7
8	11	2	2.1	99.8
10	1	0.2	0.2	100
Total	515	94.3	100	
Missing System	31	5.7		
Total	546	100		

7.25 Distribution of difference between achievements

Overall, all students made the following progress:

- 22.9% performed below than expected
- 42.3% performed as expected
- 38.8% performed higher than expected

It is important to note that no data was collected for control classes. Instead, I compared my data of the film literacy intervention classes with that of the minimal expected national progress, outlined in chapter 7.4.1, 'Expectations'. These national guidelines are the benchmarks of all teachers and the effectiveness of the scheme has been judged against them regularly (Clayton, 2014).

7.4.3 Relationships

After having established that film literacy students made more than expected progress, I will now try to understand whether there are any significant relationships between the fixed variables:

- the gender of the students,
- their school year,
- whether they achieved as expected by the government,
- what kind of Ofsted level their school had achieved and

Thinking about Bradford as a unique background, I also wanted to know:

- whether there was a difference in attainment between students from schools with lower-than-average student populations who speak English as an Additional Language (EAL) and those with a higher-than-average EAL student population
- whether students were more or less likely to achieve if they belonged to a school which had a higher-than-average free school meals percentage.

Here the dependent variable is the students' progress over a year. The first four variables are discussed in this chart:

Tests of Between-Subjects Effects

Dependent Variable: difference

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	186.774 ^a	22	8.490	3.477	.000
Intercept	3996.929	1	3996.929	1637.178	.000
gender * Ofsted	4.776	2	2.388	.978	.377
Ofsted * initiallevel	2.809	2	1.405	.575	.563
year * Ofsted	22.067	4	5.517	2.260	.062
gender * initiallevel	.008	1	.008	.003	.954
year * gender	2.871	3	.957	.392	.759
year * initiallevel	3.055	3	1.018	.417	.741
Error	1201.145	492	2.441		
Total	8542.250	515			
Corrected Total	1387.919	514			

a. R Squared = .135 (Adjusted R Squared = .096)

7.26 Relationship between four fixed variables

According to table 7.26, there is no significant interaction in any two way interaction: all of the p-values are higher than 0.05. As a result, it is now only important to consider the individual fixed variables in turn.

7.4.3.1 Achievement in relation to gender

The following section will try to determine whether there was a different in attainment between girls and boys. Further, it will evaluate whether there was a significant relationship between the gender of the students and the attainment levels. 31 students (5.7%) did not disclaim their gender and are not taken into consideration in this chart.

		gender		Total
		male	female	
		0	1	1
	Count			
-4	% within gender	0.00%	0.40%	0.20%
	Count	1	0	1
-1	% within gender	0.40%	0.00%	0.20%
	Count	0	1	1
-1	% within gender	0.00%	0.40%	0.20%
	Count	8	4	12
0	% within gender	2.90%	1.70%	2.30%
	Count	7	1	8
1	% within gender	2.60%	0.40%	1.60%
	Count	51	44	95
2	% within gender	18.70%	18.20%	18.40%
	Count	50	50	100
3	% within gender	18.30%	20.70%	19.40%
	Count	94	76	170
4	% within gender	34.40%	31.40%	33.00%
	Count	31	22	53
5	% within gender	11.40%	9.10%	10.30%
	Count	19	31	50
6	% within gender	7.00%	12.80%	9.70%
	Count	5	7	12
difference	7 % within gender	1.80%	2.90%	2.30%

	Count	7	4	11
8	% within gender	2.60%	1.70%	2.10%
	Count	0	1	1
10	% within gender	0.00%	0.40%	0.20%
	Count	273	242	515
Total	% within gender	100.00%	100.00%	100.00%

7.27 Relationship between gender and achievement

We should note that there is extremely little significance between the genders: overall, 57.2% of boys made more than expected progress and 57.9% of girls made more than expected progress. As a result, it is not necessary to consult the t-test.

7.4.3.2 Achievement in relation to year group

The chart in appendix 11.3 on page 366 compares the achievement of the students to their year group in order to determine whether there exists a different or significant connection. Due to the difficult legibility of the chart, I have transferred data into a more concise table:

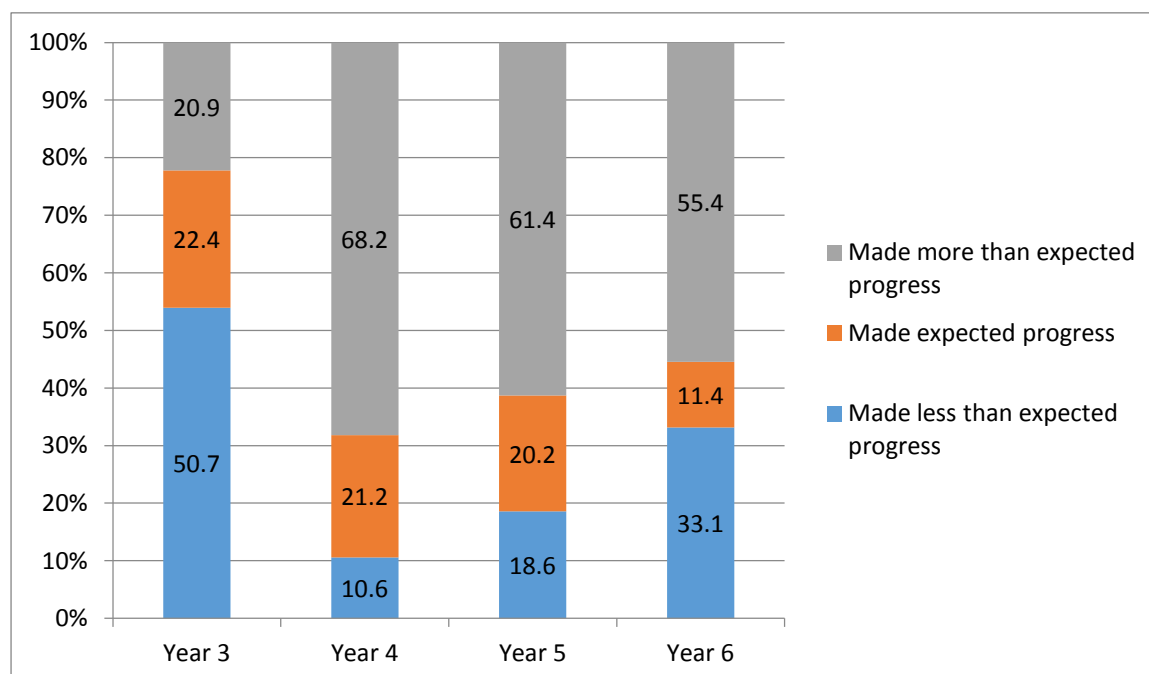


Figure 7.7 Summary: expected progress vs year

This table shows that whereas the majority of students in Year 3 made less than expected progress, the majority of the older classes did. In Year 4, only 10.6% of students made less than expected progress, rising to 33.1% in Year 6.

7.4.3.3 Achievement in relation to Ofsted levels

The following section considers whether there is a different in attainment between schools who had been scored 'outstanding', 'good' or 'requires improvement' by Ofsted. As the chart is once again extensive (appendix 11.4, page 369), here is a summary:

	Outstanding	Good	Requires improvement
Made less than expected progress	24%	26.90%	17.50%
Made expected progress	32.70%	18%	12.90%
Made more than expected progress	43.30%	55.10%	69.60%

7.28 Summary of schools' Ofsted levels vs student attainment

Overall, we can see that the majority of students in 'good' or 'requires improvement' schools made more than expected progress. In the 'requires improvement' schools in particular, only 17.5% of students made less than the expected progress. In the 'outstanding' schools there seemed to be the least improvement, although here 43.3% of students made more than expected progress.

It could potentially be argued that students in better schools might have started the year at a high result and as such might have reached a 'glass ceiling' where further progression is less likely than with students who started at a lower level.

To consider this thought, I compared the distribution of children who had reached their expected level at the beginning of the year to those who had not.

Year	Expected Level
Beg of Year 3	1a+/2c-
Middle of Year 3	2c

End of Year 3	2c+/2b-
Year 4	2b
...	2b+/2a+
	2a
Year 5	2a+/3c-
	3c
	3c+/3b-
Year 6	3b
	3b+/3a+
	3a
Year 7	4c

7.29 Expected level per year

Table 7.29 shows the sub levels which are expected in each year in order to make linear progress towards the minimum expectation of a Level 4 at the beginning of Year 7.

Following the allocation, I created a table which outlines the distribution of children's initial progress according to their school's Ofsted level.

		initiallevel		Total
		Minimum initial level	expected below initial expected level	
Ofsted	Outstanding	Count 80 70.80%	33 29.20%	113 100.00%
	% within Ofsted	30.50%	12.50%	21.40%
	% within initiallevel	91 41.20%	130 58.80%	221 100.00%
	Count	34.70%	49.10%	41.90%
	Good	91 47.20%	102 52.80%	193 100.00%
	% within Ofsted	34.70%	38.50%	36.60%
	% within initiallevel	262 49.70%	265 50.30%	527 100.00%
	Count	100.00%	100.00%	100.00%
	% within Ofsted			
	% within initiallevel			
Total				

7.30 Relationship between Ofsted levels and students' initial achievement

Table 7.30 does indeed suggest that there might be a correlation: In the 'outstanding' schools, 70.8% of students were working at or above their expected level in English at the beginning of the year (highlighted in yellow for easier recognition). There does not seem to be a linear correlation, as 'good' schools showed 41.2% of students were working at or above the expected level and 'requires improvement' schools 47.2%.

7.4.3.4 Achievement in relation to the students' initial level

Now that we understand that

- lower graded schools have made more progress over the year but that
- outstanding schools are more likely to start with good results,

we need to consider the relationship between the students' level or progress in comparison to their attainment over the year to determine whether (c) higher achieving pupils are less likely to make progress over the year.

The full table can be seen in appendix 11.6.3 on page 370. The following table shows a summary:

	At or above expected initial level	Below initial expected level
Made less than expected progress	24.3	21.7
Made expected progress	23.2	15.5
Made more than expected progress	52.5	62.8

7.31 Summary of the relationship between students' prior attainment and their progress

According to table 7.31, students who were working below the expected level were more likely to make more progress than expected (62% vs 52.5%). This suggests a confirmation of the thesis (c) that higher achieving pupils are less likely to make

progress over the year. However, both groups show that the majority of students made more progress than expected. Further, students who worked at or above their expected level at the beginning of the year were only slightly less likely to make less than expected progress.

In order to consider the statistical significance of these differences, I calculated the p-value which was 0.128 and as such suggests that there is no significant relationship between the two variables.

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	17.620 ^a	12	0.128
Likelihood Ratio	19.43	12	0.079
Linear-by-Linear Association	5.137	1	0.023
N of Valid Cases	515		

a. 10 cells (38.5%) have expected count less than 5. The minimum expected count is .49.

7.32 Chi square test for initial level vs achievement

7.4.3.5 Students from schools with a higher-than average EAL background

In my introduction, I discussed that Bradford had two overarching school characteristics: Children were more likely to come from an English-as-an-additional-language background and more likely to come from low income families. Let's take a look at whether an effect of either of these two areas is visible in the data.

As Bradford had originally been chosen as a city of an above-average English-as-a second-language context, I investigated whether there was a difference between the achievement of students who went to school with a higher-than-average EAL student populations (7 out of 19 schools) and those with a lower-than-average EAL population (12 out of 19 schools). An independent t test was conducted to compare the achievement scores for the groups of schools who were below national average in EAL student population and the group of schools which were above average in EAL student population. There was no significant difference in achievement scores for group 1 ($m=3.69$, $sd= 1.782$) and group 2 ($m=3.78$, $sd=1.439$;

$t(509.7=.644, p=0.52)$). The magnitude of the differences in the means (mean difference = .091, 95% CI. -.370 to .188) was very small (eta squared = .001) (Cohen, 1988).

In conclusion, there was no difference in achievement between the students from higher-than-average EAL student populations and those with lower-than-average EAL student populations.

7.4.3.6 *Students from higher-than-average free school meal schools*

The last variable I wish to consider was one specific to Bradford: Do schools with higher-than-average free school meals have a higher or lower attainment level than their wealthier counterparts? And if there is a difference, is this difference significant?

An independent t test was conducted to compare the achievement scores for the groups of schools who were below national average in free school meal student population and the group of schools which were above average in the numbers of their free school meal student population. I found that there was a significant difference in achievement scores for group 1 ($m=3.36$, $sd= 1.598$) and group 2 ($m=3.88$, $sd=1.639$; $t(280.9= 3.340$, $p=0.01$)). The magnitude of the differences in the means (mean difference = .523, 95% CI. -.831 to -.215) was large (eta squared = .430) (Cohen, 1988).

In summary, this t test tells us that the children of the schools which had an above-average student population on free school meals made 15% more progress than those schools below the threshold and that this is a significant difference. This will become an important piece of information as the analysis progresses.

7.4.4 Summary

- Overall, students' progress showed a mean of 3.73, which is above the expected 3 points
- Of these students, 22.9% performed below than expected, 42.3% performed as expected and 38.8% performed higher than expected
- There seems to be no difference between the achievement of boys and girls
- The majority of Year 3 classes made less than expected progress, whereas the majority of the older classes made more than expected progress (68.2, 61.4 and 55.5 respectively). In Year 4, only 10.6% of students made less than expected progress, rising to 33.1% in Year 6.
- The majority of students in 'good' or 'requires improvement' schools made more than expected progress. In the 'requires improvement' schools in particular, only 17.5% of students made less than the expected progress. In the 'outstanding' schools there seemed to be the least improvement, although here 43.3% of students made more than expected progress. This could partly be due to the high beginning-of year grades and the fact that students were on track to make more than expected progress anyway.
- Students who were working below the expected level were more likely to make more progress than expected (62% vs 52.5%). However, both groups show that the majority of students made more progress than expected. Further, students who worked at or above their expected level at the beginning of the year were only slightly less likely to make less than expected progress.
- Students from schools with higher-than-average EAL student populations achieved the same as students from school with lower-than-average EAL student populations
- Students who came from schools with an above-average free school meal student population had a significantly higher attainment than students from below-average free school meal population.

7.5 Observations

Four observations of film literacy lessons were completed between 5th May and 28th May 2014. They took place in two different schools and three different classes: the second and third observation were with the same teacher. Due to the limited number of observations, this data has only been included in later part of the chapter. Its emerging findings will supplement but not define answers to research questions.

In addition to these four main observations, four further observations took place on an informal level during the distribution of the first questionnaires in autumn. However, these were brief and only obvious details such as classroom displays and conversations with teachers were recorded. I have included some of this information towards the end of this section.

During the lessons I took notes on an iPad which can be seen in Appendix 11.2.1 onwards on page 341. Observations focused on five key questions as part of the table on page 336:

- How do teachers use films in lessons?
- How do students react when the teacher announces that they are going to watch a film?
- What kind of emotions do students show when they watch the films?
- What kind of emotions do students show when they work on the exercises?
- What is the quality of the student work like which is produced in film literacy lessons?

Observations were summarised in a chart (Appendix 11.2.2, page 343) and are reproduced below in paragraphs structured according to the research questions.

7.5.1 How do teachers use films in lessons?

In lesson one, the teacher showed two film clips as part of a lesson where the students were expected to describe a house. The first film clip was taken from the BBC show *Location Location Location* (2000) and the second one showed a visual tour of a house. Students were encouraged to copy the emotive and visual language from the clip onto white boards and use this language for their own description.

In the second lesson, the teacher played the sounds of a scene from *Hugo* (Scorsese, 2011) which students had to describe. They then watched the scene and students explained the rest of the scene in terms of characters, location, time and actions. The third observed lesson, which was with the same class, built on the idea of descriptive language but this time the teachers introduced the concept of similes. After students had watched the opening scene of *Hugo*, they then invited similes which described the scene and wrote their own opening scenes for the film.

Lesson four different from the other three in terms of tone, as the teacher was expecting an observation by the head teacher and governors. This impacted on the mood in the classroom as the teachers seemed slightly flustered and hectic. The children, however, did not seem to notice. In this lesson, the teacher used short old adverts to illustrate descriptive and persuasive vocabulary for a writing exercise. Students then wrote their own adverts.

7.5.2 How do students react when the teacher announces that they are going to watch a film?

Students in three of the four classes did not display an emotional response when they were told that the teacher would be working with films in the lesson- they did not change their facial expressions or body language. Only in lesson two they started to chat excitedly at the news and at the end of the session one child approached the teacher and keenly asked when they would be watching the rest of the film.

7.5.3 What kind of emotions do students show when they watch the films?

All students displayed positive or neutral emotions when watching the film: the first class watched the first clip in silence and the atmosphere seemed relaxed and happy. During the second clip, students started to whisper. This might be due to them already exchanging ideas for the upcoming tasks or wanting to comment to each other what was going on. It did not look like the whispering was supposed to distract the class deliberately as students continued to watch the screen.

In class two, students watched the opening scene of *Hugo* with enraptured expressions and complete silence. In lesson three, the clip seemed to have lost some of its excitement, however the students still watched in silence and they seemed relaxed. In lesson four, students seemed to really enjoy watching the films, however they were also excited and started to whisper almost straight away. Their eyes never left the screen, however, suggesting continuous engagement.

7.5.4 What kind of emotions do students show when they work on the exercises?

As all film clips were used to facilitate literacy activities, it is important to look at the students' emotional transfer from the films to the exercises. All groups displayed enthusiasm and engagement after their exposure to film: they started the task without delay, raised their hands to ask questions about the task when they didn't understand something and compared their results with those of their neighbours once they had finished.

In class one, students worked in groups and displayed confidence, excitement and joy: They smiled as they were working and were keen to have their work examined by the teacher. Similarly, in class two, students liked working with each other. Their engagement was clear as most students strove to answer the teacher's questions. This wish to contribute was also visible in the third lesson. In lesson four, students were asked to write short adverts and displayed enthusiasm in the wish to share with each other and the teacher. They were clearly proud of their work: By the end of the lesson, there was a queue of five students who were waiting for the teacher's attention (field note: 'Students come up to the teacher to show their work').

7.5.5 What is the quality of the student work like which is produced in film literacy lessons?

In lesson one, the language was diverse and descriptive but full of media vocabulary- some of the students had clearly watched *Location, Location, Location* or a similar program before. In lesson two, the students produced good descriptions. Most completed the task on time. Some students only wrote notes and others sentences. During lesson three, students used some create and unusual adjectives and similes. The written scenes were good and made use of the language from the session. Overall, all teachers seemed pleased with the students and their quality and efforts.

7.5.6 Notes on classroom displays

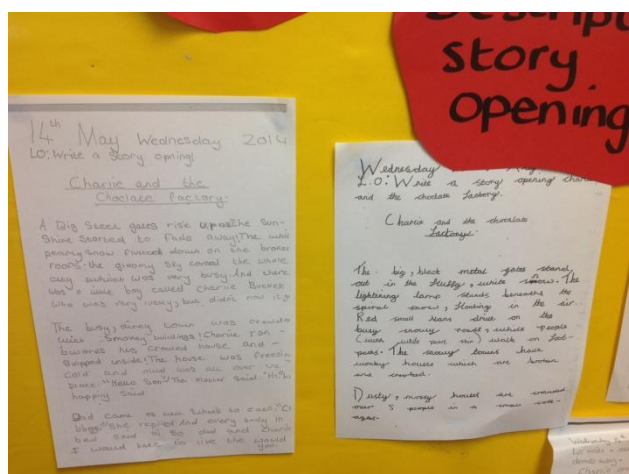


Figure 7.8 Writing on Charlie and the Chocolate Factory

Amongst the overall eight first observations, three mentioned wall displays. One class had an extended wall about *Star Wars* (Lucas, 1977) which linked the film to plot points and grammar. Another classroom included a life size Tardis from *Dr Who* (2006) which 'brought' the new teaching material to the students. A third class included information on the film *Oliver!*

(Reed, 1968), showing screen shots and story boards.

The second set of observations included three classrooms which linked three books and films: *Charlie and the Chocolate Factory* (film: Burton, 2005; book: R. Dahl, 2010), *Harry Potter* (film: Yates, 2011; book: Rowling, 2013) and *Hugo* (film: Scorsese, 2011; book: Selznick, 2007). In each case, wall displays shows scenes from the films, had a photocopied page of the book and then included work from the students. In the *Charlie and the Chocolate Factory* class, students had written the opening scene of the film in their own words as shown in Figure 7.8. For *Harry Potter*, the children had invented their own magical animals.

7.5.7 Summary

- Some teachers used films to build students vocabulary and give them visual ideas for the writing focus of the lesson
- Some students were excited about watching a film although most of them remained neutral at the news
- All students showed positive or neutral emotions when watching the films. Some whispering could be seen but this was most likely due to excitement than deliberate interruption
- After watching the film clips, students were engaged, enthusiastic and keen to interact with the teacher
- Teachers were satisfied with the quality and quantity of the work the students had produced during the film literacy lessons
- Some classrooms made very creative use of film displays, suggesting a holistic integration of film into the curriculum

7.6 Pictures

The last data of this chapter concerns pictures I took during observations. Due to their limited scope and number they have been included towards the back of the chapter and, similarly to the observation, will serve primarily as data for triangulating answers.

Overall, 57 pictures were taken on six different occasions: four classroom observations and two teacher training sessions. All took place between mid April and mid May. The full list of pictures can be found in Appendix 11.7 on page 372. The pictures were colour coded according to four themes: teaching resources, students' workbooks, displays and students' class work. In addition to these pictures, there were also some which did not belong to any of these categories.

As discussed in my methodology, the emphasis of these pictures was less to provide a research artefact but rather to provide a memory aid of the types of events and objects which were visible at the time of observation. Thus, the pictures have not been coded or analysed in detail. Instead, they have been included to provide the reader with a visual representation of when and how film was used in lessons.

7.6.1 Teaching resources

Five pictures showed teaching resources which the teachers had handed out to the students. Two specifically mentioned the films they belonged to. Three sheets specifically asked the students to work on descriptions and adjectives whereas the other two only consisted of pictures (which would also be used for a descriptive exercise).

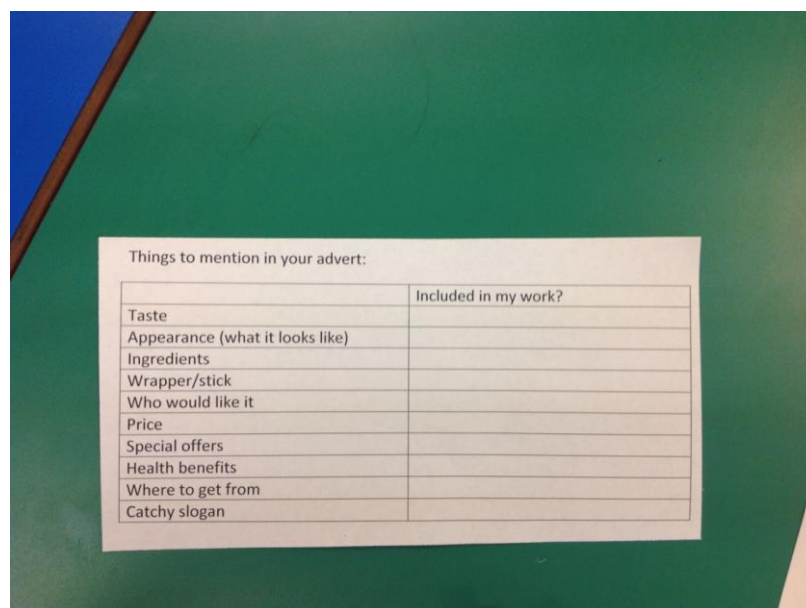


Figure 7.9 Picture of students' work sheet

7.6.2 Students' workbooks

The majority of the pictures of students' workbooks was taken during one session. These pages include students' diary entries about a made-up experience of discovering the fantasy planet Pandora, descriptions of a fantasy animal and outlines of scenes which take place on the planet. In addition, they also feature student's stories of 'Bossy Ben' and his adventures. All of these pieces of work include teachers' feedback and a small piece of paper which outlines students' success criteria (i.e. use synonyms, adverbial openers, command questions/ commends and superlatives'). The teacher has then highlighted all of these features in the text with a green pen. Two other pages of workbooks include a fellow teacher's comments on the helpfulness of the media literacy students and a student's scene description.

Seeing these pictures helped me to understand in which way teachers were using film material in the classroom and their use will contribute to the analysis of the next chapter.

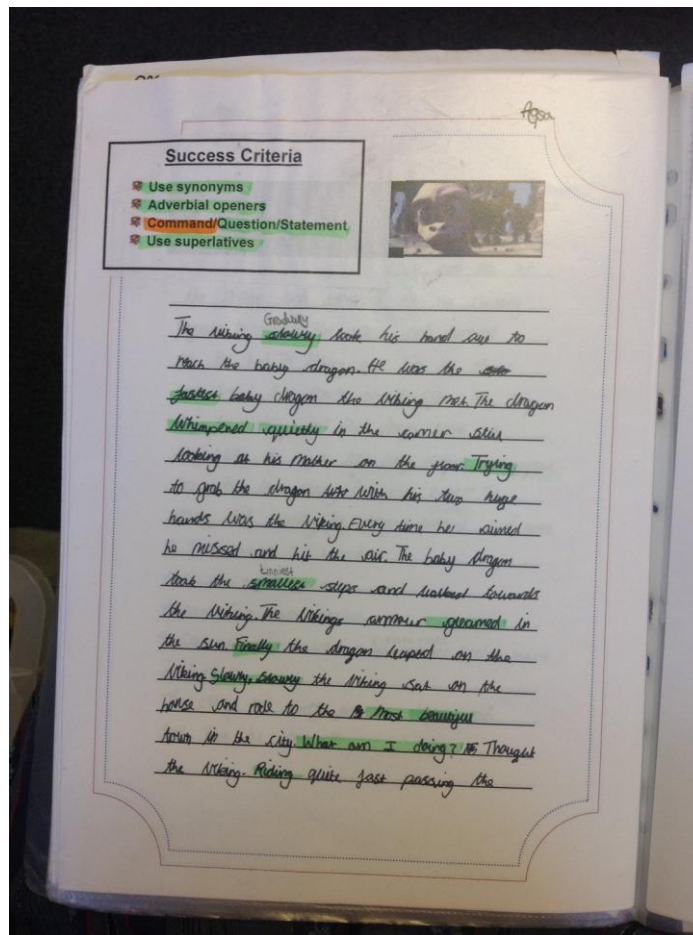


Figure 7.10 Picture of student's essay on the planet Pandora

7.6.3 Class displays

Two classes in particular used wall displays about the films the class had watched. One focused on the book *The Invention of Hugo Cabret* (Selznick, 2007) and the film *Hugo* (Scorsese, 2011). These displays increased over the course of the weeks when the class was working with the film. Students worked on scene descriptions in week one (people, place, story, time) which were then integrated into the display. The other class focused on *Charlie and the Chocolate Factory* (Burton, 2005) and *The Waterhorse* (Russell, 2007).

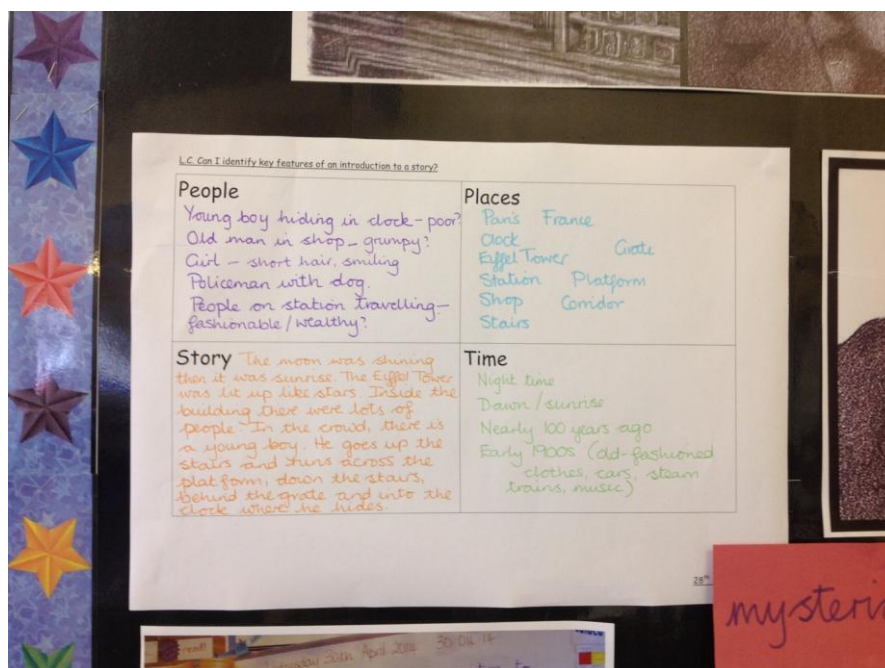


Figure 7.11 Students' work integrated into a wall display

7.6.4 Students' class work

Three out of the four classes I visited used small white boards for the students to make notes during the lesson. In class one for example, students first noted ideas onto white boards before then transferring them to paper. Similarly in class two, students made notes on a white board whilst watching a film, extended these to full sentences and then wrote these on paper. By coincidence, all three classes used the white boards for descriptive adjectives: first the students watched a scene and then they described it.

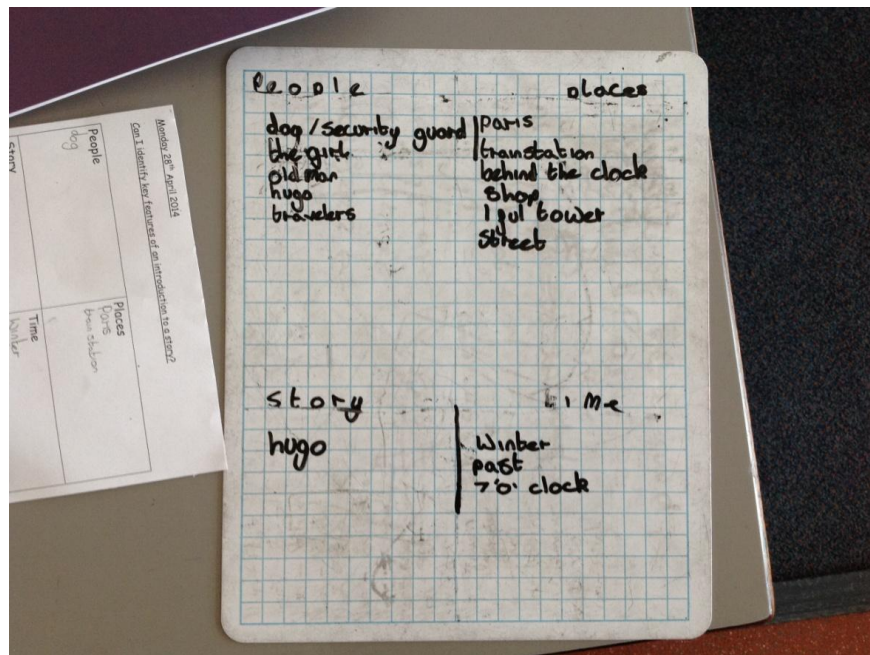


Figure 7.12 Use of white boards in film literacy classes

7.6.5 Miscellaneous

In addition to the above pictures, three further sub categories emerged which all focused on the children or the teachers as people, rather than their work. Four pictures showed classes at work or listening to the teacher. In all pictures students seem attentive and engaged as they are either looking at their work on the desk or at the teacher in front. The second subcategory brings together pictures of the training session on the 4th April at the Design Exchange. Here we can see the group of teachers listening to two other teachers who present their work at the front. Compared to the engaged students in the previous photos, one teacher is looking at his phone.

The third subcategory shows extracts of the media literacy screening day which took place on the 26th June at the National Media Museum. The pictures show the auditorium and different groups of students who are presenting their films on stage.



Figure 7.13 Students of the Long Lee primary school at the media literacy screening day

7.6.6 Summary

- Overall, there are not enough pictures to evaluate the quality of the work of the students, however, they give us an interesting insight in how teachers used film in their lessons
- They also confirm that teachers used the film materials in their wall displays and added to them as the scheme of work progresses
- Film extracts were used to teach the children how to write an opening scene and to increase the students' knowledge of descriptive adjectives
- The use of small white boards seemed popular and were used for students to make notes whilst watching a film scene, only to then extend their work and transfer it onto paper.

7.7 Overall summary of the findings emerging from the data

Overall, two categories of findings emerged: those which described the scheme and its participants and those which answered the research questions.

As discussed at the beginning of this chapter, findings are colour coded according to their origin:

Questionnaires:

1. Teacher questionnaires at the beginning of the year
2. Teacher questionnaires in spring
3. Student questionnaires on writing- autumn
4. Student questionnaires on writing- spring
5. Student questionnaires on film- autumn
6. Student questionnaires on film- spring

Interviews:

7. Interviews with teachers at the end of the year

Writing scores:

8. Writing scores

Visual materials:

9. Classroom observations
10. Pictures

7.7.1 Description

The following pieces of data described the scheme and its participants.

7.7.1.1 Teachers

- The majority of the teachers had either been on last year's scheme or used film before
- Nine out of 20 had been encouraged to take part by their head or year or

another superior

- The majority of teachers had joined the scheme to improve writing levels
- Only one teacher felt unsupported by their school, the rest praised local cooperation and enthusiasm and cooperation
- There was a substantial difference in the amount of time teachers used the film literacy resources

7.7.1.2 **Students**

- 92.6% had watched films in lessons before.
- 66.5% of students had made a film before, but 27.9% had now. The rest of the students were not sure.
- The most popular favourite films were the Despicable me (Coffin & Renaud, 2010) and Matilda (DeVito, 1996) followed by the recent productions Turbo (Soren, 2013) and The Fast and Furious 6 (Lin, 2013)
- 92.5% enjoy watching films at home
- 88.8% want to watch more films in lessons
- Students especially enjoyed creative writing in lessons
- Some students disliked writing as it put a physical strain on their wrists and hands

7.7.1.3 **Scheme**

- All teachers enjoyed the course and praised it
- Although some teachers mentioned repetition of material from the previous year, there was no overarching topic which they felt could be improved on
- Visiting film makers were perceived as a very positive contribution to the scheme. Rob Miller, the leader of literacy shed and resource guru, was particularly praised.
- The teachers were anonymous in their praise of the consultants.
- Experience of the cluster groups was mixed. The majority of teachers felt that they did not have the time or enthusiasm to engage with them properly. Only

two teachers felt they had really benefited from them.

- Teachers really valued the supply of resources and teaching ideas which they were able to implement right away.
- The major prohibiting factor for further progress seemed to be limited resources and in-school support

7.7.1.4 Use of film

- All teachers I observed used films to build students vocabulary and give them visual ideas for the writing focus of the lesson
- The use of small white boards seemed popular and were used for students to make notes whilst
- watching a film scene, only to then extend their work and transfer it onto paper
- They also confirm that teachers used the film materials in their wall displays and added to them as the scheme of work progresses
- Film extracts were used to teach the children how to write an opening scene and to increase the students' knowledge of descriptive adjectives

7.7.2 Research questions

The second block of data relates to the research thesis and its connected questions.

7.7.2.1 Can the use of film lead to an increase in motivation?

- Film literacy students and 2nd film literacy students were significantly more excited about writing, whereas the control group experienced an increase in boredom.
- Boys of the film literacy group and the 2nd film literacy group felt more positive about writing at the end of the year; girls from the control group felt significantly more negative.
- However: overall, the sample was too random and not big enough to make firm

conclusion and in the end, there was no significant changes between different types of classes (film lit, 2nd year film lit and control).

- After watching the film clips, students were engaged, enthusiastic and keen to interact with the teacher
- Benefits for the children which were mentioned the most included an increase in inference skills, motivation and range of vocabulary.
- The majority of teachers linked this increase in emotional literacy to their students' experience of the world and they praised film's potential to 'plug{...} the gaps of life experiences'
- They named these changes as an increase in motivation and improvement of language skills
- 71.1% feel more excited about film lessons than about other lessons
- 72.7% prefer film lessons to other lessons
- 87.3% are happy to watch films in lessons
- 90.1% feel happy watching films at home
- Very few students mentioned film and film clips as a reason for their feelings about writing

7.7.2.2 Can the use of film lead to an increase in attainment?

- Teachers were satisfied with the quality and quantity of the work the students had produced during the film literacy lessons
- Under-achieving and hard-to-engage boys were mentioned as particular groups where the film literacy scheme had had the most effect, although many teachers stressed that all of their classes had benefitted.
- The majority of teachers felt that the scheme was having an impact on their students, particularly in writing
- Overall, students' progress showed a mean of 3.73, which is significantly above the expected 3 points
- Of these students, 22.9% performed below than expected, 42.3% performed as expected and 38.8% performed higher than expected

- There seems to be no difference between the achievement of boys and girls
- The majority of Year 3 classes made less than expected progress, whereas the majority of the older classes made more than expected progress (68.2, 61.4 and 55.5 respectively). In Year 4, only 10.6% of students made less than expected progress, rising to 33.1% in Year 6.
- The majority of students in 'good' or 'requires improvement' schools made more than expected progress. In the 'requires improvement' schools in particular, only 17.5% of students made less than the expected progress. In the 'outstanding' schools there seemed to be the least improvement, although here 43.3% of students made more than expected progress.
- Students who were working below the expected level were more likely to make more progress than expected (62% vs 52.5%) compared to students who were working at and above their expected level. However, both groups show that the majority of students made more progress than expected. Further, students who worked at or above their expected level at the beginning of the year were only slightly less likely to make less than expected progress.
- Students who came from schools with an above-average population of students on free school meals made 15% more progress than students attending schools with below-average numbers on free school meals.
- 53.7% feel that they write more in film lessons
- 53.7% feel that they write better in film lessons. In Year 5 students were more likely to think that they wrote better with film and less likely to think that they did not.
- 48.4% feel that they achieve better grades in film lessons

7.7.2.3 Could film's ability to emotionally engage its audience be the reason for either of these potential impacts?

- Some students were excited about watching a film although most of them remained neutral at the news
- All students showed positive or neutral emotions when watching the films. Some whispering could be seen but this was most likely due to excitement than

deliberate interruption

- Teachers agreed that felt engaged students emotionally, but their opinions differed as to how this was happening. Many teachers praised film's ability to foster emotional literacy.
- 16 out of 20 (80%) were sure that film could have an emotional impact on students.
- 93% of students indicated that they enjoyed watching films.
- 80.5% of students enjoyed watching films in lessons, followed by 10.7% who answered 'maybe'. Only 2.6% of students did not enjoy watching films.

7.7.3 Conclusion and connection

The following chapter will discuss and analyse each thesis in turn, returning to the original research questions:

- Can the use of film lead to an increase in motivation?
- Can the use of film lead to an increase in attainment?
- Could film's ability to emotionally engage its audience be the reason for either of these potential impacts?

8 Discussion

The following section will use the data presented in the previous chapter to discuss the film literacy initiative, its participants and my research questions. It will connect the available findings with those of the literature review in order to create a critical and multi-faceted portrayal of the film intervention and its impact.

Before we begin to use all of the available data to draw a picture of the scheme in a mixed-method way, it is important to understand the limitations of the research data which will constitute our starting point to the discussion and the original work of this thesis.

8.1 Introduction: On validity

The following section will consider the limitations of the film literacy program itself as well as my methodology, methods and analysis. This section has been included here to outline individual challenges to logic or approach before using all research methods to introduce the participants of the scheme and the answers to the research questions in a true multi-method, triangulated fashion.

8.1.1 The film literacy program

Several factors of the film literacy program itself limited the validity of the study. Designed to suggest activities on teacher training days in order to allow educators to find their own approach to the program, the film literacy initiative did not insist on conformity of use of the resources and films. This meant that teachers used different films in different ways and to different extents, making a comparison between them difficult. Although I had originally planned to follow case study children and plan observations on days with similar activities, this was not possible in the end due to the time constraints of the teachers.

Whilst this made a scientific comparison complicated and a clear cause-effects model difficult to establish, it could be argued that the individualised approach which fostered the teachers' creativity actually turned out to be one of the strengths of the study, as teachers enjoyed adapting resources for the own children and purposes.

Unfortunately it has not been possible to include any statistical analysis which showed whether students of teachers who invested more preparation time, lessons or effort reached higher levels of attainment and motivation. For this, I should have tracked individual teachers (and their students) throughout the year. Alternatively it would have been sufficient to ask teachers for their names when they completed the last spring questionnaire (and to compare the time that they invested to the results of their students. Alas, at the time it seemed more important to run an anonymised questionnaire which encouraged the teachers to reflect on the year as critically as possible.

This 'distrust' of the teachers' ability to reflect critically in a test which had their names attached to it is a deep reflection of my feelings towards the scheme and its participants: Overall, I felt fairly isolated from the group (possibly due to my limited contact with the teachers), entangled in the pressure to produce positive results (as vehemently defended by the consultants and organisers) and limited by the group's lack of enthusiasm to participate in the research. Consequently, decisions were taken which desperately tried to increase the quantity of the data, but also in turn lead to a loss of quality.

Overall it could be said that teachers had similar goals with regards to the use of film (see page 80 for details) and attended the same training. As discussed as part of the 'Methodology' chapter on page 91, to a certain extend it could be argued that the teachers experienced the scheme as a collective- and that the program in itself serves as one large case study of using film in the classroom, making a comparison between them more viable.

8.1.2 Methodology

A large part of the validity of the study rested on the quality of my literature review (Gorard, 2013a). If I had omitted to review major texts in the field, this could have impacted on the design of the research methodology, which largely rested on previous findings. In order to make this danger less likely, I concentrated on the review for more than a year and considered all aspects of the study: film, education, motivation and emotions. It lead me to believe that only a multi-method approach with good level of triangulation would allow me to understand the affect of using film in the classroom.

Whilst it is impossible to guarantee the discovery of any 'truth' (Popper, 1979), using a range of sources to answer my research questions improved my claim to validity.

Here is a list of the collected data:

	Number	Available number	%
Classroom observations (film lit)	4	n/a	n/a
Interviews with teachers at the end of the year	8	21 teachers	38%
Teacher questionnaires at the beginning of the year	20	21 teachers	95%
Teacher questionnaires in spring	13	21 teachers	62%
Student questionnaires on writing (Round 1- autumn)	383	600 film literacy students + x control students	n/a
Student questionnaires on writing (Round 2- spring)	401	600 film literacy students + x control students	n/a
Student questionnaires on film- autumn	272	600	45%
Student questionnaires on film- spring	322	600	54%
Writing scores	515	600	86%
Pictures	57	n/a	n/a

8.1 List of collected data

Only in four cases was I able to collect more than 50% of the available data. However, this is not necessarily a reflection of the size of the data itself (after all,

having collected 272 student questionnaires on film in autumn is not a small sample) but rather makes a statement about the number of samples I was realistically able to obtain due to time constraints- and their representativeness with regards to the whole group. Further information is also available as part of the methodology chapter, starting on page 91.

The overall design of the methodology was limited due to its varied approach (combining cross-sectional, case-control and longitudinal cohort studies), but it was my hope that due to the breadth of the data legitimate analysis was possible. Using a range of methodologies is relatively rare in the social sciences and humanities and it is difficult to say how much this combination of approaches impacted on the quality of the thesis.

Overall, conducting a case study of an intervention gave me the opportunity to engage in a wide range of research methods without the need for a direct comparison; possibly leading to the best mixture of quantitative and qualitative data which was achievable under the circumstances. However, it also could be argued that the set-up of this case study included too many factors- and indeed strayed from the questions a case study normally wishes to investigate ('how' and 'why'- see page 92). Consequently, the data I gathered was limited in its nature *and* I also missed out on potentially other interesting data which could have contributed to the depth of the case study.

Here are some examples of questions I could have pursued:

- How did teachers use films in their lessons and why did they choose these strategies?
- What kind of films did teachers use and why?
- How did the attainment of students from highly engaged film teachers differ from that of teachers who invested less time and effort into using film?

More information about additional research opportunities is given as part of the conclusion on page 273. What these questions have in common is that they require close collaboration between the teachers and the researcher, resulting in some in-

depth qualitative data. Unfortunately I did not feel that the majority of the teachers were interested in engaging with me: emails received no reply, requested paperwork was only completed with extreme delay and phone calls remained un-returned. The reasons for this reluctance puzzled me throughout the project and I concluded that there were three possible factors:

- As the scheme went on, general attendance numbers on the film literacy workshop days dropped (by about 30% between the first and the last session). It could be argued that by the time I began my qualitative data gathering in earnest (early spring), many teachers had lost interest in the scheme.
- Similarly, teachers got increasingly busy throughout the year and once mock-exams and general tests took hold of the school year (late autumn), their focus understandably shifted to supporting their classes through the testing regime.
- Towards the end of the scheme one of the participants told me that she had been surprised about the extent of the research- and that her understanding had been that involvement was voluntary and minimal. Apparently this information had been relayed by one of the consultants before the start of the scheme, when in fact I had been promised that every member of the film literacy group had signed up aware that they would be part of an extended project. Although this information could never be verified it proved a further blow to my morale- and diminished my trust in the team that I was working with. I knew that the scheme had struggled to recruit teachers in time for the 2013/14 film literacy scheme and it seems likely that towards the end of the recruitment process the 'entry requirements' were lowered to make sure that people could take part even without the added pressure of taking part in the research. In the end, teachers' reluctance to engage could have been a simple misunderstanding of expectations.

Whatever the reason for my limited opportunity to gather qualitative data in collaboration with the teachers, at the time there was little I could do to increase the improve the situation beyond continued phone calls, emails and asking for the

support of the consultants. In spring late 2014, two emails went out by members of the organisational team which encouraged teachers to meet for observations. Unfortunately by then it seemed clear that many teachers had started to focus on teaching towards the end-of-year assessments and only a few followed their request (leading to my observations). Consequently, it is important to stress that this study has been set up to provide data in its own right rather than to provide a blue print for other investigations in the field.

8.1.3 Methods

As discussed extensively in my methodology section (see page 91) there were several limitations in the methods through which I collected my data:

- Observations were limited in number and variety, but consistent in approach (see page 128).
- Interviews with teachers were limited in number and restricted to teachers who were attending the final evaluation day (thus providing a more positive than expected sample) (see page 132).
- Although 95% of all teachers took the beginning of year questionnaire, the final one was only completed by 62% (see page 119).
- Only a very limited number of pictures were taken (see page 131).

Further, the beginning-of-year emotion questionnaires for students were completed at different points throughout autumn and winter, followed by a 'submission by post' strategy for the second batch. This led to particularly inconsistent participation results, including some Year 3 classes in the first batch but not the second and vice versa with Year 6.

The perhaps most reliable sources of data became the film questionnaires and writing results. The film questionnaires boosted a relatively high uptake (272 and 322 results) where the correlation of the classes did not matter due to the different questions the questionnaires asked. The only legitimate worry was that no data was

received from Year 6 film literacy classes, making it impossible to conclude that all film literacy classes felt a certain way. (See page 119 for details).

Finally, the writing scores proved to be the most intriguing part of my data which both the organisers of the film literacy scheme and external academics showed a great interest in. When I designed the PhD, the writing scores and their change over the year were perceived to be at the heart of the study, trying to understand whether the film literacy scheme impacted on attainment. Overall, I believe that the writing scores prove a valuable set of data with a good number of responses: I was supplied the beginning and end-of-year grades of 515 film literacy students across all four years. (See page 135 for details).

8.1.4 Approach to analysis

Many writers and researcher have written about the impossible quest for the truth (Gomm, 2003; Popper, 1979; Joanna Swann, 2004) and my analysis will have to bear in mind their reservations. Although Popper (1979) argues that we will never be able to prove that anything is really 'true', we can increase the validity of theories and statements by subjecting them to testing- and severe criticism (Swann, 2004). Whilst even a great number of confirmed instances does not necessarily give more credence to a thesis proposal, it nevertheless provides us with different sets of data which we can consider independently and together- potentially painting a more holistic picture of the situation.

Overall, the analysis will aim to draw conclusions which are as believable, logical, clear and comprehensible as possible (Gorard, 2013a). Due to a continuous election process on the part of the researcher (Pring, 2004), it is very important to present data in its entirety before beginning the analysis. By dedicating a whole chapter to the presentation of the unaltered data, I feel I have given the reader the opportunity to create their own opinions, before moving on to the discussion of the scheme, its participants and the research questions in the following section.

8.2 The scheme and its participants

The following section will draw together what I have found out about the participants of the film literacy scheme and the project itself. This analysis will help to understand whether the context of the scheme is representative of the rest of the UK and the results could thus be generalised. It will also give a good impression of the motives of teachers and students which could potentially impact on the validity of the study. Lastly, the section sets the background of the scheme in order to understand whether it could be used as a template for further projects of the same kind.

8.2.1 Students

Two different groups of children were included in the study: children who were part of the film literacy scheme (either in their first or second year) and children from control classes. This study only investigated the film literacy group, which completed two 'film questionnaires' as part of the research.

The first film questionnaire asked the students about three different areas: whether they watched films at home, in lessons and whether they had previously been involved with film making. The large majority of film literacy students (92.5%) enjoyed watching films at home. Very little data exists to compare the students of the film literacy scheme to students across the country- or even those in Bradford. We know that nationally, children love to watch TV and that the age at which they have access to TV has decreased over the last decade (see page 9). What we do not know, is whether there are differences between children of different ethnicities and religious backgrounds- two factors which are especially important when we consider Bradford as a case study.

The most popular favourite films amongst the film literacy students were the *Despicable me* (Coffin & Renaud, 2010) and *Matilda* (DeVito, 1996) followed by the recent productions *Turbo* (Soren, 2013) and *Fast & Furious 6* (Lin, 2013). It seems likely that students had either recently seen these films in the cinema or on DVD or as part of their lessons. Some of the favourite films of the film literacy students come as a surprise: *Fast & Furious 6*, for example, has got a BBFC rating of PG-13,

theoretically making it impossible for children younger than 13 to watch the film on their own. This includes all of the primary children who were part of the scheme.

92.6% of film literacy students had watched films in lessons before and 88.8% wanted to watch more films in lessons. This corresponds to the national research, which found that 93 per cent of students in Year 11 had taken 'a course in which the instructor used a film to illustrate material, and history was the most commonly listed' (Butler et al., 2009, p. 22). A surprisingly high statistic showed us that 66.5% of the film literacy students had made a film before- either as part of the lesson or at home. Unfortunately, no national comparison exists to understand whether these numbers are representative.

One reason for this high number of young film makers could be that some of them had been part of the previous year of the film literacy scheme, another that in the 'City of Film' more film making opportunities were available for its residents.

Overall then, we can assume that the children who took part in the scheme were similar to other children in the UK in terms of their media preferences and that their habits corresponded to that of previous research.

8.2.2 Teachers

An extensive profile of the teachers on the scheme has been included in section 6.4.2 on page 106. In this part of the analysis, I will introduce what we learned about the teachers' background and their interaction with the scheme from interviews and questionnaires.

8.2.2.1 Teacher's background in film

According to the first questionnaire, the majority of the teachers had either been on last year's scheme or used film before. This is somewhat surprising, as the literature had suggested that in the UK there was a general lack of teacher training in the use of film (Bazalgette, 1999; Bolas, 2009). Nine out of 20 had been encouraged to take

part by their head or year or another superior and only one teacher felt unsupported by their school, the rest praised local cooperation and enthusiasm and cooperation. It is very heartening to hear about this great level of support- but it might also be the key to the success of the scheme.

Studies have shown that when teachers feel supported by the environment they work in, they are more likely to invest time and effort into their students in turn (Aelterman, Engels, Petegem, & Verhaeghe, 2007). Results are higher (California Department of Education, 2005) and the relationship between students and staff is better (Van Droogenbroeck, Spruyt, & Vanroelen, 2014). In turn, Cooper and Holzman (1989) argued that social structure and classroom dynamics were just as important to the writing process. Thus it could be argued that one of the conditions for the success of the program is the senior management in the schools where film literacy lessons take place.

8.2.2.2 The scheme itself

All film literacy teachers enjoyed the course and praised it. Although some teachers mentioned repetition of material from the previous year, there was no overarching topic which they felt could be improved on. This very positive opinion mirrors the impressions of the second year of the film literacy scheme, where feedback had also been very supportive. Visiting film makers were perceived as a very positive contribution to the scheme. Rad Miller, the leader of literacy shed and resource guru, was particularly praised. The teachers were also unanimous in their praise of the consultants.

This had been the first year where teachers were assigned 'cluster groups' which offered the support of at least one film literacy 'veteran', who had been on the scheme before as well as the contact details of three to four other teachers. The experience of these cluster groups was mixed. The majority of teachers felt that they did not have the time or enthusiasm to engage with them properly and only two teachers felt they had really benefited from them. Teachers really valued the supply of resources and teaching ideas which they were able to implement right away.

In my literature I pointed out that there seems to be a lack of collaborations among agencies and companies which promote film (in) education (see page 12) and these findings (as well as my own interaction with the teachers) can perhaps give us a clue why: Teachers were clearly enthusiastic to work with people who they felt contributed to their practice with resources (consultants), creativity (film makers) and authority (senior leadership teams in schools) but struggled to engage with parties where an obvious benefit was not immediately clear (the cluster groups) or demands were placed on their time within a perceived return (myself). This prioritising worked for the teachers, but led to a lack of support for me and the newly introduced cluster groups. Consequently one could argue that although the scheme itself was successful for teachers, the research was less so (see page 278).

I was very surprised to find that few teachers acknowledged the extraordinary premise of the scheme: using films in a large number of lessons did not strike them as odd, compared to the resources they usually worked with. While some of them were used to employing film as a tool, I had expected a greater resistance to the use of film in this great a variety of ways. A large number of researchers had indicated that there was a real disparity between the media the children consumed at home and that permitted in school (Carrington, 2005; A. H. Dyson, 1997; Jackie Marsh, 2005; Parry, 2013), going as far as to suggest a segregating different personalities of the child (Kenner, 2004).

Overall, the major prohibiting factor for further progress of the scheme seemed to be limited resources and in-school support. Unfortunately, there is very little opportunity to compare the experience of the teachers to external research, as little academic work has been produced on the set-up of arts and media enrichment programs for school teachers.

8.2.2.3 Frequency of film use

Throughout the year, it became clear that there was a substantial difference in the amount of time teachers used the film literacy resources. While both Driscoll Lynch

(1980) and Florack (2012) found an extensive use of film in schools, with an average use of once a fortnight, there were several teachers on the film literacy scheme who did not reach this frequency. On the other hand, a handful of teachers noted that they used films in almost every lesson, integrating it into different subjects and for a range of purposes. Film became part of their classroom as part of wall displays and schemes of work were adjusted in order to integrate moving images. This holistic integration had been observed before (British Universities Film and Video Council, 1995; Watson, 1990), although previous research had only focused on teachers who integrated film on their own accord.

One of the more active film literacy teachers was rewarded with a national award in spring 2015, recognising 'one of the most inspirational teaching stories' the judges had heard in a long time (Young, 2015). As discussed on page **Error! Bookmark not defined.**, it became an extreme shortfall of the data that the correlation between the enthusiasm of teachers and the results of their students was not monitored more closely.

8.2.2.4 Reasons why teachers use film

It became clear very quickly that teachers were substantially more interested in using films to increase the students' literacy abilities than to encourage film making or foster the according skills. The majority of teachers had joined the scheme to improve writing levels which was not surprising given the performance culture most schools operate under (see page 45 for details). In lessons, all teachers used films to build students vocabulary and give students visual ideas for the writing focus of the lesson. Film extracts were used to teach the children how to write an opening scene and to increase the students' knowledge of descriptive adjectives. Due to the limited number of observations, it remained unclear to what exact purpose teachers used film on different occasions. Some previous work in this area (Driscoll Lynch, 1980; Florack, 2012) suggest that film can supplement instructions or encourage students to think critically, however, on this occasion teachers kept mentioning that they used film 'to motivate students', remaining vague about film's exact role in the classroom. A further discussion on motivation can be found below (page 238).

Teachers received support from the team of the Innovation Centre and professional film makers to make movies with their students and during observations, students seemed to especially enjoy this experience. However, upon reflection, teachers did not mention these film making visits in great detail; their emphasis remained on the everyday use of film as part of literacy lessons. It could be argued that they understood 'film literacy' not as the ability to decode, analyse and encode film, but that some simply used film for traditionally literacy development, even omitting the fostering of critical viewing skills (Teasley & Wilder, 1996). This was by no means the understanding of every teacher, however it remained a distinct impression of their general priorities.

8.2.3 Summary:

Overall, this thesis worked with students who reflected the national average well in terms of their love and consumption of film. In addition, children were also used to engaging with film at school. That said, compared to the national average, the children were from schools of a higher-than-average population of EAL students and those on free school meals and this will be worth bearing in mind throughout the analysis.

The majority of teachers felt supported by their schools, they enjoyed the course and felt sure that film would help to raise their students' attainment levels. However, a closer look at the scheme reveals that some information is unknown to us: How did teachers use film in the classroom? Did a difference in invested time also impact on students' attainment and/or motivation? Without understanding the extent to which there is a clear correlation between the scheme and its outcomes, we can start to answer the research questions only tentatively.

8.3 Watching films increases motivation for learning

The following section will consider whether an increase in motivation for learning has been indicated by the research and what possible reasons this increase could have. It will begin by covering the different emotions which teachers and researchers seem to have collected under the umbrella term 'motivation' before using the literature from chapter two, three, four and five to analyse this change in students' motivation.

8.3.1 Film's effect on motivation (in literacy lessons):

Positive changes had already been recorded in the previous year of the film literacy scheme (2012/13), however what true effect they had remains unrecorded. Teacher's feedback had been overwhelmingly positive and the benefits mentioned included increase in enthusiasm, reading, empathy, interest, concentration, processing and demonstrate information, appreciation of genres, imagination, vocabulary, writing, motivation, attitude, engagement and team building skills. As mentioned in conjunction with other sources of the literature review, we have to be careful about the validity of this anecdotal research (see page 37).

In terms of motivation, the research 2013/14 teachers and students repeatedly used three words to describe a positive change in the students' attitude to learning: *excitement*, *engagement* and *motivation*.

8.3.1.1 Excitement:

The word 'excited' appeared on two different occasions during the research:

- As part of the 'emotion' questionnaire which gave students the option to indicate their feelings about literacy on a scale, and
- As part of the student questionnaire, where students were asked whether they agreed with the statement that they were more excited about film lessons than about other lessons.

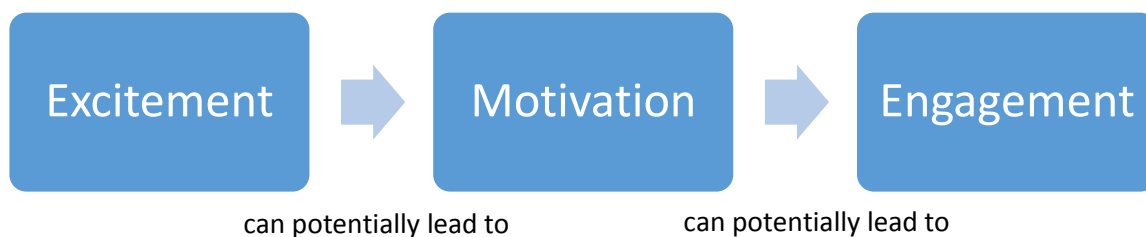
Excitement is defined by the Oxford English dictionaries as ‘a feeling of great enthusiasm and eagerness’ (Oxford English Dictionary online, 2015c). Film literacy students indicated that on average they felt slightly more excited about writing at the end of the school year, compared to the control group which felt substantially more bored. In addition, 71.1% of film literacy students also felt more excited about film lessons than about other lessons. Only the latter statistic provides some validity as the first indication was not statistically significant. However: it is worth noting that the control groups experienced a significant drop, suggesting that something similar might have happened to the film literacy classes without the intervention.

This feeling of excitement is reflected in the literacy on two occasions: one positive and one negative. Where Stafford noted that film inspires a ‘high level of pupil excitement and engagement’ (2010, p. 3), Harp and Mayer (1997) discuss the impact of pictures on the emotional interest of students. Although extra pictures seem to energize readers, they confirmed that irrelevant illustrations hindered students’ recalling and understanding of written information next to the images (Ruth Garner, 1993; Ruth Garner, Gillingham, & White, 1989; Hidi & Baird, 1988; L. Shirey, 1992; L. L. Shirey, 1988). Excitement then, per se, does not necessarily indicate a useful or productive emotion in the classroom, as it might speak of students’ diversion from the lesson.

Consequently, we are unable to argue that this perceived increase in ‘excitement’ would necessarily lead to greater motivation for learning and that it is better to focus on occasions where teachers or students actively used the term ‘motivation’.

8.3.1.2 Motivation

An extensive discussion of motivation and its relevance to education can be found on page 67. Motivation is the ‘desire or willingness to do something’ (Oxford English Dictionary online, 2015b). Motivation does not always result in active engagement, but lays the foundation for it. Motivation can increase because of excitement. This relationship can be shown as follows:



57.1% of students indicated in questionnaires that they tried harder in film lessons. This applied particularly to younger classes (Year 3 and 4). In their questionnaires, the teachers confirmed this feeling of ‘wanting to try harder’, which eventually lead to an increase in inference skills, motivations and range of vocabulary. Interviews held at the end of the year completed the impression that motivation and language skills had improved.

‘And they want to write. It has really motivated them and you can’t really measure that, can you? But I know now, because a lot of the time it was like: [annoyed voice] “I bet we’ll have to write about this.” But now it’s not so much. But sometimes, I’m not asking them to do a great big long piece of writing; it might be just a very short piece. But seeing if they can get the vocabulary and the sentence structures in there.’

Year 4 teacher

The general consensus amongst the teachers was that students would now ‘have a go’ (Year 5 teacher), although it remains unclear *why* this would be the case. The quote suggests that a motivational change might also be due to a change in task (*‘it might be just a very short piece’*). In terms of the motivational theories I discuss in section 4.4, we could argue that the quote suggest students used the self-efficacy theory to motivate themselves. They felt that they were able to complete the task and, as a result, made a start.

This change in motivation has also been observed by Hadzigeorgiou *et al.* (2010b), however, as I have argued above (page 74) in Hadzigeorgiou *et al.*’s case there seems to be a clear correlation between the students’ interest in the film and their resulting motivation. This led me to argue that the students experienced attribution

theory where they transferred the love for one thing into motivation for another. In the case of the film literacy scheme, this connection is even less clear and without understanding how students felt about the films and what encouraged them to write little to no assumptions can be made.

Overall, the film literacy scheme did not necessarily offer an opportunity to understand whether students would work beyond what was expected of them out of their own will, but observations and questionnaires both seemed to suggest that students made an extra effort when film was involved in the lesson.

8.3.1.3 Engagement

To be 'engaged' is defined by the Oxford English Dictionary as being 'occupied or busy' (2015a). Although this term did not appear in any of the formal questionnaires or interviews, it was noted down as part of my lesson observations. At the time, I felt that students were taking an active part in the lessons and that they were paying attention to the teacher or the activity they were supposed to participate in. This 'getting student to pay active attention to the lesson' has also been noted by a series of documents which found that film had an ability to 'engage' the most reluctant readers and writers (Film: 21st Century Literacy, 2010; Film Agency for Wales, 2009; Vetrie, 2004). What the term engagement meant in practical terms had not been discussed by the individual studies and as a result, it is difficult to draw conclusions.

8.4 Watching films increases attainment

Over the last two decades, attainment has become the main focus by which students', schools' and teachers' success is measured (Walker, 2012). Often unattainable ideals are set (Pratt, 2004), resulting in a constant failure to achieve required literacy levels (Richard Garner, 2013). This exam culture has been severely criticised by teachers, parents, students and heads of school (Loveys, 2010; Paton, 2012; Richardson, 2013), however we cannot ignore the important role that grades and measurements play in students' lives (Prince's Trust, 2013).

Although film has been described as a tool which can contribute to the 'promise of good education' (Rollin, 1993b, p. 206), little to no research has looked at the impact the use of film as a tool can have on students' attainment. Studies have confirmed some indication of increased test results (Mills, 1936), improved written communication (Film Agency for Wales, 2009), critical understanding (Cates, 1990) and enhanced listening and speaking skills (L.-Y. Lin, 2000) but on neither occasion grades have been discussed in detail.

As the first of its kind, this study was designed to go beyond anecdotal, qualitative evidence by including considering the longitudinal effect of using films in lessons on attainment.

8.4.1 Film can help to increase literacy grades

8.4.1.1 Results

This PhD examined the attainment of 515 students in Years 3 to 6 over the course of one academic year. Attainment was measured qualitatively through interviews with the teachers and students as well as quantitatively through a comparison of the grades at the beginning and at the end of the year. Both research methods confirmed that students had achieved above-average results.

Research about literacy level had taken place in the previous year of the film literacy scheme (2012/13), however unfortunately the project did not evaluate whether literacy attainment had increased in terms of grades. Some quotes suggested that

the students enjoyed literacy much more after the projects but only two teachers actually mentioned levels in their report: one teacher said that his students jumped a whole level (1b-2b) and one other a quicker start to beginners (achievement of 1a and 1b). This boded well for the data gathering in 2013/14.

In the end, the research suggests that both students and teachers perceived that the attainment had risen due to the use of film. Teachers were satisfied with the quality and quantity of the work the students had produced during the film literacy lessons (based on a limited number of interviews and observations) and the majority of teachers felt that the scheme was having an impact on their students, particularly in writing. One Year 5 teacher mentioned that 'they've become much more confident writers, really, since we've started doing the film.' This feeling was mirrored by other teachers throughout the interviews.

Students also had a positive perception of the scheme in terms of their attainment in writing. 53.7% felt that they wrote better in film lessons. In Year 5 particularly students were more likely to think that they wrote better with film and less likely to think that they did not. In all classes, 48.4% feel that they achieve better grades in film lessons and 53.7% felt that they wrote more in film lessons. Possible reasons for this perception of increase will be given below.

Although these results seem modest in comparison to the overly positive comments of the teachers, they are reinforced by an increase in grades. Overall, students' progress showed a mean of 3.73, which is significantly above the expected 3 points. Of these students, 22.9% performed below than expected, 42.3% performed as expected and 38.8% performed higher than expected. At the end of year 6/ Key Stage 2, students had achieved a mean points score of 24.4, higher than the minimum expected 19 points. 90% of students had achieved the required level 4 (compared to the national 74%) and 50% had achieved a level 5 (compared to the national 48%). In Year 4, only 10.6% of students made less than expected progress.

In comparison, the majority of Year 3 classes made less than expected progress, whereas the majority of the older classes made more than expected progress (68.2,

61.4 and 55.5 respectively). This dip in data in Year 3 was mentioned by one of the teachers in the interview and is not unexpected:

‘One other teacher that is particularly taking it on, [...] she is in year three, which is traditionally a dip year again for data [...]. But she has got three point seven point score progress in writing in hers, and the reading. We’ve never had it that high in year three. And she puts it down to the media, and using the film.’

Year 3 teacher

Improvement was particularly noticeable amongst students who were either going to a school with traditionally poorer results or who were performing below-average at the beginning of the year. The majority of students in ‘good’ or ‘requires improvement’ schools made more than expected progress. In the ‘requires improvement’ schools in particular, only 17.5% of students made less than the expected progress. In the ‘outstanding’ schools there seemed to be the least improvement, although here 43.3% of students made more than expected progress.

Students who were working below the expected level were more likely to make more progress than expected (62% vs 52.5%). However, both groups show that the majority of students made more progress than expected. Further, students who worked at or above their expected level at the beginning of the year were only slightly less likely to make less than expected progress.

Both of these data sets point towards a particular benefit for students who struggle with literacy. One Year 4 teacher felt that film had especially helped low-achieving students with their reading: ‘the ones that seem to have done better, and improved their reading, not so much their writing, but definitely their reading, are the ones who have found the reading more difficult at the start of the year.’

Although writing had originally been an intrinsic part of the film literacy scheme (see page 79 for details), this aspect has not been included in the investigation. However, in particular teachers who had been part of the scheme before repeatedly mentioned

the effects of the scheme on reading skills- and inference and comprehension skills will be discussed below.

Although teachers were keen to mention students who struggled with their reading and writing as the primary beneficiaries of the scheme, it seems that the benefits do not necessarily exclude children who are working at or above their expected standard:

'I mean, mainly my target group looked at the G&T children, and most of them made at least four points, if not five or six points in writing. So they've done fantastic. And I think it shows that the high flyers really can accelerate progress with this, as well as the under achieving children. So I've chosen my under achieving ones last year. [...] And they again did really well.'

Year 4 teacher

This variety of student groups who had done particularly well is surprising and actually ranges from children with more complex learning needs (discussed on page 258) to the above G&T children. In conclusion it seems fair to say that while different teachers felt that different groups benefitted, overall, all teachers agreed that film helped all their students. Unfortunately this study did not collect information such as whether the children had learning difficulties or where G&T and as a result there is no quantitative indication whether they improved more or less than the other students.

8.4.1.2 Specific areas of improvement

Three specific areas of literacy improvement were mentioned throughout the study: Inference skills, comprehension and vocabulary. Only the latter counts into the category of *writing* (rather than reading) but as the scheme had originally been designed 'to focus on AF3 reading (improving interference and dedication)' (Bradford City of Film, 2011, p. 1), this is not necessarily surprising. This initial aim also seemed to be on the minds of the teachers who were interviewed.

One Year 5 teacher who had been on the scheme the previous year commented that:

'I really think it does help with inference. You know, you see a character that might look at the floor, or the music that you don't obviously get while reading a text. It's different. There's a lot of things on film that you can't see happening when you're reading a text.'

Similarly, teachers seemed to focus on comprehension when asked about the benefits of the scheme to their students:

'All of them have done really well. And I think the comprehension - - obviously the AF3, for the reading, it has had a big impact on the reading, but the comprehension for writing purposes, you see what I mean? [...] They've actually got to grips with character and setting and motivation and all that sort of thing.'

Year 5 teacher

'I did a comprehension the other day and I have my higher flyers looking at actual texts and doing comprehension from the texts. And I had my lower ability using a film and answering questions based on the film, what they'd seen. And although they do need to be reading at times, I think that the AF3, particularly, you can get so much out of watching a film.'

Year 3 teacher

According to the teachers, students were able to practice comprehension with film clips before then applying their new skills to written texts. How much of this perception is due to teacher's expectations (and their hope that the scheme would indeed lead to an increase in attainment in these skills) is impossible to estimate. Further, as these categories don't necessarily fit into the original remit of observing changes in *writing*, they are noted but not discussed any further.

Lastly, several teachers seemed to use the scheme to enhance students' breadth of vocabulary. All four lesson observations showed a focus on vocabulary and an improvement in the subject was also noted by one of the Year 4 teachers: 'A lot of our children don't have very good vocabulary, so it has really helped broaden their vocabulary.' In terms of Assessment Foci, students should be able to 'Select appropriate and effective vocabulary' (AF7) and 'Use correct spelling' (AF8) by the end of Key Stage two, thus a good range of vocabulary is very important for the students overall attainment in writing.

One of the reasons for this development might be the focus of the training days which the teachers attended: On several occasions vocabulary exercises were mentioned by the consultants, and the teachers' preferred resource website (www.literacyshed.com) includes a wide range of vocabulary exercises.

Overall, it seems certain to summarise that both teachers and students felt that attainment levels has risen because of the use of film and this assessment was also reflected in the end-of-year writing grades. The vast majority of students made at least expected progress with the exception of the youngest students. Year 6 groups showed a particularly steep improvement, with the 90% of children achieving a Level 4. Other groups who benefited above average were students from low-achieving schools and students who were low-achievers themselves. Teachers praised comprehension skills in particular but we can make only limited assumptions about the particular type of improvement due to missing observation data.

8.5 Gender differences

Differences in attainment between the genders have been an ongoing discussion in the press and academic literature. When the Bradford City of Film literacy scheme was conceived in 2011, boys were originally suggested to be the focus of the program. The following section will discuss differences between film's effect on boys' and girls' motivation for learning and their attainment.

The research found that while both boys of the film literacy group and the 2nd film literacy group felt slightly more positive about writing at the end of the year, there was very little evidence to suggest that either gender group benefited more in terms of an increase in motivation.

However: It is worth noting that girls from the control group felt more negative. The overall mean of all groups increased due to a substantial increase in mean of one group: the control girl group recorded an increase by 0.54, which constitutes more than a 13% increase on the scale of 1-5. This suggests that girls in the control classes felt significantly worse about writing at the end of the year. They scored extremely high (negative feelings) in all categories but 'pride vs shame' (which also still showed an increase of 0.36). Although there is little to no literature which comments on or mirrors this observation, this difference is worthy of an independent analysis. While it seems likely that girls were stressed at the end of the year due to end-of-year tests (Loveys, 2010), this does not necessarily explain the difference to all other groups.

Boys were particularly mentioned as part of these reluctant writers which had improved substantially. Teachers from the previous year of the film literacy scheme had noted that 'at the beginning of the year many boys were reluctant to write. [...] With this project children, particularly boys, were engaged and had good ideas during oral work' (Year 4 teacher) and this perception also proved to be true for the school year of 2013/14.

Here are two particularly heartfelt case studies of boys who seemed to have benefited substantially:

'And another particular boy, who has made progress in his writing and I think he has made eight points in his reading, he again hated literacy, with a vengeance, and I chose him to come to the session with the filmmaker here, and he just turned around to the filmmaker and he went: "I used to hate literacy, but I love it now. I love doing all these films." And we recently had Ofsted, and I was doing some comprehension around a film when they came in, and he shone. And the Ofsted Inspector afterwards asked me about him and I said: "he is one of my special needs children." And he said "you would not have thought it the way he was firing questions," he said, "and challenging you as well, as a teacher."'

Year 4 teacher

'There's the boys, who don't really want to engage with anything: the ones that are still wanting to come to school and play. One boy in particular, who has achieved where he should be, he's actually reached his age related expectations, which I wasn't expecting him to do at the beginning of the year. [...] Has got there and he has become much more mature. He was a quite immature little boy. But I think through the films, and being able to talk about - - an again, not expecting him also to produce quantity or writing, more quality writing - - that's been a big change in him'

Year 5 teacher

Interestingly, boys' rapid improvement and their enthusiasm for writing does not become apparent in the quantitative investigation of the difference between genders: There seemed to be no significant difference between the numbers of boys and the numbers of girls who made expected progress. Although it could be said that this in itself has made a difference (raising boys attainment to the girls' level), the improvement is not strong enough to warrant the teacher's enthusiastic response to boys progress and here is one of the few instances of the study where triangulation of qualitative and quantitative data does not lead to a clear final answer.

So, why would teachers particularly focus on boys progress in their recollection of the benefits of the scheme? Traditionally, boys achieve lower levels in their writing

(The Guardian, 2012) and this has been the cause for much national debate (Maynard, 2001b; Pyke, 1996). It could potentially be argued that, as a result, engaging boys was one of the priorities of the teachers and the scheme as a whole (more details on page 79). Similarly, disruptive and disengaged pupils are often at the forefront of teachers' minds and if a change occurs this is particularly noticeable.

One important factor which is missing in this consideration is the type of writing that children were engaged in. According to the literature, girls favour imaginative writing and poetry, whereas boys often seem to prefer technical or factual writing (Browne, 1993). Swann (1992) suggest that these preferences are created by the societal example of secondary schools where stereotypical female qualities like quietness and care are rewarded and reinforced. In order to create a complete comparison it would have been necessary to understand what kind of writing the students were undertaking in class- and what kind of genre they connected with the term 'writing' in the end of year questionnaires. Unfortunately this data was not collected.

8.6 Reasons for an increase in motivation and attainment

The following section will discuss reasons for students and teachers enjoyment of film lessons and this perceived increase in motivation and attainment. Five reasons are mentioned as suggested by the film literacy scheme's teachers.

First, I will discuss student's emotional connection with film, to be followed by three other observed reasons:

- Students connect positive **emotions** to film and then transfer this to literacy
- Film fosters **emotional** literacy
- Film facilitates activities which involve personal opinion
- Students are able to access moving images better than written texts
- Visual stimulation 'plugs gaps in life experience

The sub-sections are presented in order from the strongest argument (supported by a range of qualitative and quantitative data as well as other academic texts) to the lowest.

8.6.1 Increased motivation due to emotional engagement

Several different kinds of qualitative research confirmed students' change in emotion both at the news that they would be watching a film and during the watching of the visual images themselves. Observations confirmed that students reacted emotionally when watching film clips. These changes were mostly positive and manifested themselves in smiling, quiet whispering to neighbours and reacting to what was happening on screen (laughing at a funny scene, etc.).

Similarly, in their questionnaires, 93% of students said that they felt pleasure when watching a film and 80.5% of students enjoyed watching films in lessons. We know that students like watching films in different situations, too: 90.1% of the film literacy students feel happy watching films at home and 87.3% are happy to watch films in lessons. Teachers agreed that film engaged students emotionally, but their opinions differed as to how or why this was happening. Many teachers praised film's ability to foster emotional literacy (discussed on page 257 in section 0). 16 out of 20 (80%) were sure that film could have an emotional impact on students.

Children's strong feelings about and emotional engagement with film is well documented: Buckingham and Sefton Green (2004), Barrs and Cork (2001), Kenner (2005) and Pahl (2006) all investigated the importance of film in particular in children's lives and argued that film stands out amongst popular culture in terms of children's attachment to the medium itself.

Children's interaction with film goes beyond the watching of the text: They love to 'play' as the characters of films (Jackie Marsh, 2004), imagine and transfer (alternative) film scenarios (Fry, 1990), build communities around film memorabilia (A. Dyson, 2003) and generally integrate morals and character traits into their personal lives. In this way, children's love for film is more holistic and all-encompassing than love for other popular media such as comic books and radio.

At this stage we want to return to the motivational theories outlined as part of the literature review (see page 67). According to the above, students felt pleasure when they interacted with film and in line with the attribution-theory it is possible that this

pleasure was transferred to the writing task. As Seifert points out: 'When presented with a task, students make judgements about the task and respond emotionally based upon task and personal characteristics. It is those emotions which dictate subsequent behaviour or emotions' (2004, p. 145).

Children got especially emotionally engaged in films which strove to create a sense of excitement. One Year 4 teacher talked about how the tension of the film that they were watching encouraged the children to write more and with more enthusiasm:

'We were doing myths, and myths are quite difficult to do and we watched a short film, just from the BBC short films clips – and it was where Perseus was heading towards the cave of the Minotaur [...] and it had a voice-over, but you could also see what was happening. There wasn't - - it wasn't a massively impacting film, I didn't think. There wasn't many sound effects, there wasn't much extra animation going on. But the kids just loved it and the actual work that they brought out from it was just amazing. And they felt - - I think they felt like they were heading towards the Minotaur. You can sense in the room when they're all like, "oh what's coming on next," and all that kind of thing. So yeah, that was just one example of a film that really geared, particularly the boys up. And get the boys interested to write. I actually used it as an observational lesson, and the lady who came to see said I can't believe that that child particularly, who normally struggles – doesn't want to write – was just literally writing. He kept coming over to her and saying, "read mine, read mine," and he put his own slant on it, as he always does, but she couldn't believe how enthused he was with writing.'

In her example, this emotional engagement with the thriller was particularly visible in boys, an observation which has been mirrored by Siibak and Vinter (2014). The researchers conducted interviews with 61 pre-school children in Estonia and found a strong correlation between preference of genre and gender. 'While boys preferred action-adventure and scary movies and named mainly superheroes or characters with superpowers as their favourites, girls enjoyed family shows, films and comedies and liked characters such as fairies, angels, princesses and similar fictional

characters' (p.357). While this preference has also been discussed for adults (Banerjee, Greene, Krcmar, Bagdasarov, & Ruginyte, 2008; Fu, 2013), it seems to be principally strong in young children.

In Banerjee *et al.*'s work in particular it becomes clear that 'female viewers reported a greater preference than male viewers for happy-mood films. Also, male viewers reported a greater preference for high-arousal films compared to female viewers, and female viewers reported a greater preference for low-arousal films compared to male viewers' (p.97). In this context, it would have been very interesting to investigate which films the teachers were using and what kind of effect this had on the different gender groups. Interesting, a similar preference exists with genres of writing: Browne (1993) argues that girls' writing often focuses on emotion and familiar situation, whereas boys focus more on action and violence.

Senn (2012) conducted a literacy review of '21 peer-reviewed sources written within the last ten years, as well as two sources from the last 14 years' (p 211) and found that a lack of interest level, confidence and topic choice substantially impacted on boy's motivation to get involved in literacy lessons. She argues that boys need to be engaged differently from girls and encourages teachers to use more visual materials and boy-friendly genres (such as action and thriller). This project could be seen as a direct response to her call for change (even if it covers film rather than literature) and it could be argued that it provides at least some insight into an area of education which has not often been discussed.

Teachers also mentioned that boys' progress as a whole had increased: One Year 4 teacher commented that 'I've got quite a high boy ration in my class, I think something like nineteen boys to eleven girls. [...] And although the final data isn't in yet, the progress has been fabulous. I do think they've been engaged. Because boys like screens, don't they?'

However, other interviews revealed that the medium did not just captivate boys, but students of both genders.

'The first thing that all my class have asked, because I won't have them next year - - when they went to transition day, apparently all they kept saying to the year six Teacher was, "we will be doing films again, won't we? We will be doing films.'

Year 5 teacher

'But it's just nice seeing the kids enjoy it – enjoy writing, because they're enthused about the film. [...] Whereas before the scheme, I think there were like "oh literacy is boring." Whereas they don't think that now.'

Year 4 teacher

Teacher Michael Vetrie (2004) noticed a similar effect on his students: students seemed to feel much more strongly about films than they did about books. Much of Vetrie's task was to find a film which spoke to most of his class as 'the intensity of the students' need to communicate seems to depend on the intensity of the students' interest and involvement' (Vetrie, 2004, p. 44). He found that students wrote more and 'expressed themselves better' once they felt passionate about content.

Unfortunately, psychological reasons why students were emotionally engaged remain unclear. Did these students align themselves with the protagonist (as suggested by Metz, 1986; Mulvey, 1975) to mirror their emotion (Grodal, 2009; C. R. Plantinga, 2009) or did students get excited about the story itself (Bordwell, 1989; Munsterberg, 1970; Yanal, 2010)? As the reliability of observation in this case was relatively poor due to the limited sample size, it would be particularly interesting to monitor individual emotions and their physical manifestations in detail. Gross and Levenson (1995), for example, identified eight emotions (amusement, anger, contentment, disgust, fear, neutral, sadness and surprise) which films were likely to illicit. In a follow up study of these emotions, Fernandez *et al.* (2012) concluded that that a more holistic monitoring of the body would be needed to certain results- thus taking the scope of the project beyond a social science focused PhD.

Concluding, it could be argued that students felt a positive connection with film and that according to the attribution theory this liking of the medium could potentially impact on their feelings for literacy lessons. As the research in this category did not

specifically investigate whether students and teacher explicitly connected these two factors (films and film literacy lessons) and indeed found that students' feelings of writing did not change over the course of the year, we have to approach this conclusion with some caution.

8.6.2 Film fosters emotional literacy and inference

Overwhelmingly, teachers felt that students' improvement of inference skills (see page 245 for details) was due to film's ability to foster emotional literacy.

'Because when you're asking a child to recognise feelings of somebody in a book, when it's written, it's far more difficult when those children already find it hard to recognise the emotions of somebody who is stood in front of them. [...] Especially children that may have developmental issues, where their maturity might not be as strong as others. [...] Children find it easier to empathise with characters in the film than they do with characters in a book.'

Year 4 teacher

'I mean a lot of PSHCE sort of work comes out on watching some of the films, because it's a - - what do you think that person was feeling and why they were feeling it. [...] I think that a lot of the time, it's putting themselves in other people's shoes and seeing things from their view point.'

Year 5 teacher

This phenomenon did not just include empathy and understanding a character's motivation and feelings, but it also extended to the film's mood as whole:

So I do think they're much more aware of how a film can affect their mood and that's played into their writing as well. Because they now think about - -they'll say to me, "well, I want to make the person who reads this feel happy," or "I want to make the person who reads this feel scared."

Year 5 Teacher

Surprisingly, this was the only occasion on which teachers also mentioned that film had particularly benefited girls:

'There's a lot of girls at my school that are quite passive, because they're not really expected to express their emotions at home. [...] But at school,

they've become a lot more verbal. [...]It might not show in their writing, but their talk has improved, a lot more. [...] And of course, that has got to come before the writing. They've got to be able to say it before they can write it. But at least we're getting some ideas from them now. It has sort of sparked their imagination a little bit more.'

Year 4

'When we did Up (Docter & Peterson, 2009), you obviously have that scene in Up, where she dies and things like that. We had, I think one person cried about that. But since that point, she has really come on in her writing. And also, it sounds weird but her guided reading has responded well from that film, if that makes sense? [...] So she was obviously moving on, she was making progress and then it wasn't until I gave her some questions about that film – guided reading questions - - the top group couldn't answer the questions, but she could. And I was like, hang on a minute, how can you - - she kind of understood it a bit more.'

Year 3 teacher

However, the benefit did not seem to be restricted to either gender. Teachers simply kept mentioning that film had matured the emotional understanding of students who had previously struggled with the topic.

'You could use it as a sort of, bridge. I would think about using it, particularly if that group of children, children that really struggle – whether it's attachment disorder, or whether it's ASD, Asperger's - but to use it as a bridge into reading and writing. '

Year 5 teacher

This reference to children with ASD led me to potentially suspect that film was particularly beneficial due to its visual impact, however research did not agree with that guess: Erdődi, Lajiness-O'Neill and Schmitt (2013) have shown that actually 'contrary to expectations, children with ASD demonstrated a relative weakness in the rate of acquisition of visual in contrast to verbal learning compared to neurotypicals' (p.880). They also discovered that between children with ASD, attention-deficit

hyperactivity disorder, velocardiofacial and neurotypicals there was very little difference in terms of visual memory use.

Little has been written about literacy lessons' potential to impact on emotional development (and vice versa), apart from a few case studies. Daunic *et al.* (2013), for example, found that combining emotional literacy lessons with traditional literacy learning led to a promotion of 'self-regulation in the service of positive social and academic outcomes for children at risk' (p. 43). Zhai *et al.* (2015) investigation concluded that regular social-emotional learning could be 'associated with favourable social–emotional and academic development in third grade, including increased social skills, student–teacher relationship, and academic skills, as well as reduced impulsiveness' (p.42).

With regards to students from low-income families in particular, there is some research which suggests a correlation between emotional literacy and its connection to traditional literacy development (Miles & Stipek, 2006; Tan & Dobbs-Oates, 2013), however there is little conclusive evidence that there is a general correlation. It could be argued that the above results invite further enquiry into this area and that the literacy development of children from low-income families might actually be closely tied to several external factors which have not been considered before.

This could point the results into two further directions. Firstly it could be argued that an increase in PHSE and emotional literacy lessons might be beneficial for writing development and secondly film could potentially also aid with PHSE. This category is particularly interesting as it includes benefits for reading *and* writing as well as benefits for all children. It might also suggest a gap in school provision in terms of PHSE and the holistic benefits an increase could have on other subjects such as literacy.

Overall, the feedback in this category was probably the strongest of all; both in terms of quality and in quantity: many teachers felt that students wrote better because they were able to access the emotions of characters and stories. However, its results rely completely on teacher's opinion of the reasons for students' progress and no quantitative data reinforces the teachers claims.

8.6.3 Film facilitates activities which involve personal opinion

Many teachers used film clips as part of creative writing sessions and this gave the students the opportunity to voice their own opinions and share stories and ideas.

The positive benefits about expressing oneself about something personally important has been observed in literacy lessons on several previous occasions. In his discussions with Newkirk (1994), literacy research pioneer Michael Graves confirmed that his work hoped to foster reactive teachers who would pay close attention to the circumstances under which students learn and write best. According to Hidi (1990), interest is an important factor in the students learning experience and can even 'trump' any other involving factors.

In the context of this study, students did not only enjoy engaging with film but also felt compelled (through this personal experience) to communicate their feelings and ideas about the films they interacted with. One of the teachers described this as follows: '[The student] just said that it gives her a purpose to her writing; a reason to write.' She said. "Before we just wrote," she said "but now I've got a reason to write!" (Year 5 teacher).

This intrinsic 'reason to write' becomes especially obvious in the film literacy scheme: children feel strongly about the films and wish to communicate their opinion of and its effect on themselves. Film is at the heart of the 'narrative web' of new media (Jackie Marsh, 2005) and brings social, cultural and personal experiences together. Just as every writer has a reader inside themselves (Barrs, 2004), every film viewer has got creative ideas and opinions about new productions.

Once students feel listened to and valued, their relationships with their learning environment becomes more positive. In their study 'Implementing a teacher–student relationship program in a high-poverty urban school: Effects on social, emotional, and academic adjustment and lessons learned' (2005), Murray and Malmgren documented an intervention which focused on the effect of improved student-teacher relationship in a high-poverty urban school and found that academic performance had improved significantly after the five month trial. This might be especially relevant

to the schools of Bradford which have got a higher-than-average population of students on free school meals.

This development mirror's Duffy's experience of primary school children who wrote more and better once creative writing tasks were added to the lessons. Duffy notes that she had never experienced the children as such a creative writers before, also noting that they might not have had the opportunity to express themselves in writing to an audience before. 'Their security was now within freedom to express, in their own way, those things which appealed to, or interested, them the most' (Hall, 1989, p. 55).

The benefit of personal, creative practice has also been noted in the EAL community: Flynn (2007) recounts how especially successful EAL teachers encouraged students to use their imagination to either re-tell stories or comment on them. Sood and Mistry (2011) emphasise that this acknowledgement of opinion and personal culture is important to make students feel that they are valued and Amicucci and Lassiter (2014) talk about how creative practice can enable learners at different levels to gain similar satisfaction from exercises. This might be especially relevant to those classes with a large EAL student population.

This 'spark' of personal actualisation can be the ideal tool for literacy development. Several academics (Goodwyn, 2004; Parry, 2013) emphasise that it takes a little time for teachers to scaffold the teaching of film, but that once the initial step is done, much can be gained from the connection: 'It would seem then that children need further support to adapt an idea to a medium in which they are less confident but that their knowledge of one medium might offer teachers a starting point for enabling children to express themselves In another medium' (Parry, 2013, p. 207).

Researcher such as MacGillivray (1994) have shown that children have a very strong emotional connection to their written texts- they feel proud or ashamed about what they have written and their feeling of self-worth fluctuates correspondingly. Studying the writing process and habits of first grade students, MacGillivray saw that all students found it very important to engage the audience's attention. This is reflected in students' comments about their own writing, who frequently mentioned

that they enjoyed being praised by teachers and parents. Their favourite style of writing appeared to be stories and they took pleasure from sharing their imagination. One of the Year 5 students exclaimed as part of the writing questionnaire 'I like having my own choice.'

Self-worth theory argues that students perceive different forms of motivation in order to maintain or enhance self-worth (Covington, 1984). A feeling of self-worth is intrinsic to human being's well-being and psychological wish to survive. In his work, Covington (1984) draws on the intrinsic belief of western culture that self-worth is connected to performance. Dominic Wyse (1998) is a particular advocate for giving literacy learners ownership of their work and increasing their feeling of self-worth in the process. His description and promotion of the so-called 'process approach' has influenced educators and parents all over the world. Graves also argued that especially young writers would often write out of a spontaneous desire to communicate feelings or impressions with others (1981).

Classroom displays, lesson observations and book reviews have shown that teachers use film to scaffold activities which centre around children's opinion and creative practice and that this has had an impact on the attainment of the students. Corresponding, the literature supports the use of authentic and personal opinion, both as a 'review' activity and for original, creative practice. This is both relevant to EAL children and those of a non-EAL background. Being given an authentic reason to write and facilitating the students' own opinions clearly seems to be part of the scheme's success.

8.6.4 Visual stimulation ‘plugs gaps in life experience’

Many teachers mentioned that film offered students a way to ‘experience’ unknown scenarios through the films. They spoke about their students’ limited life experience and that stimulating them visually often prevented the blockage of not knowing where to start.

‘My children, at lot of them don’t have a lot of experience outside of school. They have very strict regimes in their lifestyle. They don’t get a lot of free time. Some of them don’t get taken to a lot of places to experience different things. [...] Zoos and things like that. But if they can see them on the screen, it’s kind of like they’re having that experience of going, which really helps my particular school.’

Year 4 teacher

In this context, films were called ‘a support network’ which enabled students to move beyond (or alternatively kick-start) the imaginative aspect of creative writing. This experience is also mirrored in some of the students’ comments about writing. One boy in Year 4 summarised this feeling in detail: ‘I feel imaginative because writing can make you imaginative [but] I feel unhappy because I don’t know what to write.’

The interesting question in this context would be *why* these students have got limited life experience and *in what way* film gives them access to experiences and surprisingly, this is not an aspect of the use of film which has been covered by the literature. The reason for this might be the overall limitation of the field (as discussed on page 27), or Bradford’s unique cultural and ethnical make up. Although it would be wrong to generalise all participants of this study (which also includes mostly white, middle class schools in affluent areas), it cannot be denied that Bradford as a region has some unusual attributes: Compared to the rest of England it has a substantial population of Pakistani origin (20.3%), an above-average Muslim population (24.7%), high unemployment rates (34.7%) and a strong manufacturing force (12.5% compared to the national 8.5%) (City of Bradford Metropolitan District Council, 2012).

Further, Bradford has often been discussed as a unique context for education: secondary schools in the area have been criticised for low GCSE results (Telegraph & Argus, 2014b) and high truancy (Telegraph & Argus, 2014a), whereas primary schools have been fighting with low Sats results and poor Ofsted reports (Yorkshire Post, 2012). One quarter of the primary schools in Bradford did not produce the expected English and maths results in 2012 and made the region part of the lowest achieving 10% in the country (Department for Education, 2013d).

It was these statistics which lead to the introduction of the film literacy scheme in Bradford and which encouraged the consultants to use film. Film offered itself as a medium for two reasons: Bradford had recently been given the title of City of Film by UNESCO due to its motion picture heritage and Sarah Mumford, in her role as Chair of the City of Film Learn Board, was also keen to use film as part of her educational campaign. With the BFI and the local National Media Museum as partners, an educational scheme was developed specifically for Bradford's schools.

While Mumford and others had heard about the success of film literacy projects such as those run by the BFI, it cannot be denied that the base of the scheme was built on largely anecdotal evidence and there was little sense of WHY Bradford had these poor literacy results (beyond a large EAL community and high poverty levels) and HOW film would address this problem.

There are really two questions which the researcher needs to ask at this point:

- Why is it Bradford in particular which has such low literacy results? AND
- Why is it Bradford in particular where film could help with the literacy learning?

As discussed on page 100, Bradford has got a particularly large number of students for whom English is an additional language and students who live in poverty. Both of these factors can heavily influence a student's journey through their school years.

Children who learn English as an additional language are in danger of displaying weaker language skills, even after two years of language integration (Bowyer-Crane et al., 2017). School-home connections are often poor, and refugee children in

particular require additional psychological and emotional support, which take president over the learning itself (Hazra Nation, 2014).

In addition, the low-income background could also be one of the dominating reasons for Bradford's general poor educational attainment. 'Throughout their school career children and young people who are eligible for Free School Meals have lower attainment on average, and are more likely to be among the lowest achieving pupils' (Bradford District Council, 2013, p. 2). Children from a poverty background are also at risk of 'increased absenteeism, increased dropout rates, cognitive deficits, emotional and social challenges, and health and safety issues ' (Rademaker, 2015, p. 142).

While the research has shown that there is no significant difference in attainment between students who go to schools with an above-average EAL population (p.205), there is a significant difference in attainment between students who go to schools with higher-than-average free school meal ratios and those which are below average. Overall, students from the higher free school meals schools had a 15% higher achievement than their peers: for some reason it seems that the use of film was able to increase their education attainment beyond the average of both the national expectation and children in wealthier areas.

Research has found a strong correlation between poverty and limited imagination amongst young children (B. E. Johnson, 1991) and several schemes have tried to enhance poor children's imaginary worlds by increasing access to creative resources (Loughrey & Woods, 2010), however, nothing similar has been recorded for the use of film.

Using the Children's Society's (2013) list of effects of poverty as a guide, it could be argued that

- Film provides a form of escapism from economic deprivation and family pressures, leaving children free to concentrate on the task at hand, rather than to concentrate on their private stress.

- All children have access to the same film in the classroom, meaning that economic deprivation is not a factor as part of the educational activities.
- Children watch the film together and often create new writing and films together, too, resulting in a reduction of social deprivation.
- Film offers children the opportunity to experience scenarios they might not have access to in real life, thus 'plugging the gap in life experience', as one teacher called it.

Other areas, such as an increase in emotional literacy (see page 257), have been discussed through the conclusion.

As a result, it could be argued that while Bradford does not portrait a unique environment per se, it is representative of other areas which have got high levels of child poverty and that film might be a unique medium to engage particularly poorer children in literacy learning.

8.6.5 Students are able to access film better than text

In the end-of-year interviews, teachers felt strongly that especially their low-ability students benefited from accessing visual material which could be understood even by poor readers. Across this board, all eight interviewed teachers named this ability as their primary reason for an increase in motivation, however there seemed to be subtle differences in the ways that teachers interpreted these explanations.

Before we proceed to define the different ways in which teachers felt the scheme had helped low-achieving students it is important to mention that this was indeed a group who achieved above-average results across the board. They were more likely to make more progress than expected and more often than not caught up with their averagely achieving peers throughout the year.

The first group of teachers spoke about how film gave the students visual images which they could then use for their own texts:

'They say that because they've got the film in their head, they've got the picture in their head, they can write it much easier.'

Year 3 teacher

'If children struggle with their imagination or they struggle to visualise things, then seeing it brings it to life, doesn't it? [...] And I think that if some children are struggling with their decoding, they are struggling with their writing, it gives them something to hook onto, right from the start.'

Year 5 teacher

'I think it's because in my school, they struggle for ideas. So if we give them the ideas visually, then they can concentrate on the grammar focus, because it's not the ideas that they're struggling with then.'

Year 4 teacher

Creating or accessing the ideas for a written piece is a complicated process for children as well as for adults (Bereiter & Scardamalia, 1982; Elbow, 1973; Odell & et

al., 1978). Although the scaffolding of writing with images is an every-day occurrence in primary schools, surprisingly little has been written about it outside of the 'teacher resources' domain. There is a strong emphasis on the importance of planning (Dunn & Finley, 2010), the benefits of multi-modal texts (Hassett & Curwood, 2009) and their creation (Goularte, MarcoPolo Education Foundation., National Council of Teachers of English, & International Reading Association, 2002), but the use of picture cues remains largely un-discussed. Consequently, this study could lay the foundations for further investigations into the topic.

An earlier section of this chapter (page 263) argued that film has the ability to enhance students' understanding of the world. This category differs from the former as it does not suggest that students do not have a range of images and experiences to draw on but that they find it hard to access this previously stored information and their imagination.

The second group of teachers explained how film allowed their students to access information they would have otherwise had to defer from written texts:

'If you're reading, you're having to absorb the text and think about what it means and then, you've got to make those images in your head, haven't you? And it's quite a lot of things to do. Whereas film, you've got the images there and you're not having to - - they don't see it as - -I think some of them find that reading a text, and the comprehension quite hard but if you're watching a film and you're talking about it, they don't see it as being [abstract].'

Year 4 teacher

'They're engaged, they're enthusiastic, and they have got an even playing field – every child can access it. Even though, maybe their decoding skills are a struggle, or they struggle putting things down on paper, they can still access it and learn a lot from it, which is great.'

Year 4 teacher

'The children before used to do a lot of reading the text, evaluating, and then writing based on that. Some of the children just couldn't access it, particularly because you are using year five texts. If they're working at level two, it's far too hard for them.[...] Whereas all children can access the film. So everyone is starting from the same level, and that's what I love about it.'

Year 3 teacher

Self-efficacy theory argues that students believe that they are or are not able to perform a task which is given to them. If they trust that they can complete the task, they will approach it with motivation. These students are more likely to react positively to more challenging tasks (Bandura, 1993; Schunk, 1984, 1985) and even calm themselves in the danger of stress or anxiety (Bandura, 1993). It could be argued that as students felt that they were able to access the visual texts their teacher presented them with, they could also complete the tasks that went with the films.

This initial boost of confidence which allows all children to access the topic equally has been praised by other researchers (Smilanich and Lafreniere (2010)) and this seems to apply particularly to children who find it hard to either physically access a text at all (due to poor reading skills) or to understand character motivation and emotion. This second group is discussed in detail in section 0 on page 257 and includes 'especially children that may have developmental issues, where their maturity might not be as strong as others. It allows them to write in a way that they would be able to do if they had another stimulus' (Year 4 teacher).

However, film did not only seem to allow low-achievers to access texts, it also helped them to remember technical terms they had learned in conjunction with the visual images:

'We used Peter and the Wolf -I think it won the Oscar for that animation. And then we used that to go into recognising and using parts of speech. So looking at nouns, verbs and adjectives, and it made that far more manageable for the children to do. So they were able to identify nouns, verbs and then start to develop use of adjectives, because it was far clearer to them in the film than it

would have had a text marking exercise at the start of the first paragraph of a book. It was easier for them to do that and then apply it to their own - - because the parts of speech were far more tangible for them. It wasn't as abstract. So that still means that if I relate it back to the children, they are far more likely to pick up a verb. So if I asked them for a verb, if I relate it back to a film we've watched, then to the book we're reading, children will be able to sort of hang it on something to bring it out.'

Year 3 teacher

This 'ignition' of learning via a visual memory has been discussed infrequently (Luck & Hollingworth, 2008), and scientists have even argued that, in relation to maths lessons, visual memory in schools declines over the course of the school year (Weijer-Bergsma, Kroesbergen, & Luit, 2015). There is some academic work on visual 'cues' to activate memory (Duarte *et al.*, 2013; Williams & Woodman, 2012), however this does not include young people or a school background. However, in this context it is also worth returning to section 0 which argues for an increase in motivation due to emotional engagement. Several studies (Biss *et al.*, 2010; Harp & Mayer, 1997; Nielson & Lorber, 2009) have shown that positive emotions can help people to access previous memories.

Many of the activities which had been employed by the film literacy teachers (see page 82) were largely based on narrative activities: Children would first watch a film scene, then recount the narrative through direct modelling (Barrs, 2004) and then produce their own narratives in the shape of scripts or Storyboards. This scaffolding of narrative through film activities has been much praised by Parry (2013) and seems to be especially accessible by children who struggle to access written texts.

This Universality of Narrative has been noted by a range of researchers (Barthes, 1975; Millard, 1997; Simons *et al.*, 2003) and Reid (2003) advocates that if film and print are studied together, they enable the student to 'shuttle' back and forth, drawing on the similarities in story telling and narrative. In an extension of this thought, Parry (2013) is an especially vocal advocate of children's right to create their own narratives and films and that it is this production which is the final piece of the

puzzle: 'Developing [the] understanding how different texts are made can enrich children's reading and production of narratives' (Parry, 2013, p. 207).

That said, there seems to be the strong need for this mediation process to be guided carefully. Morris (2005) for example found that it was hard for some children to bring together 'their visual knowledge and experience and the conventions of written narrative' (p.21). Millard (1997) argued that if children draw on films in their writing, they include too much dialogues and not enough description. They were leaving particular gaps in setting and plot. Parker (1999, 2003) agreed with the assessment and contributed that while children were able to infer meaning from films and transfer them onto their writing, they struggled to use the writing structures they had been taught for their formal writing for 'creative' activities which left them free to explore what they liked.

While neither of these particular phenomena were documented as part of the PhD, their appearance in the literature evoked the question whether there were any challenges in particular the teachers faced as part of the narrative transfer from film to traditional literacy. With more emerging in literature and an increasing emphasis on narrative, this could be recommended as a particularly useful research topic for the future.

In the past chapter I have presented five theories about why the use of film could impact positively on motivation and attainment, three of which draw on motivational theories discussed in the literature review. I have established that students reacted emotionally to films and that boys and girls preferred different genres of films. To summarise, I have argued that

- Students felt strongly about writing because they felt strongly about film (attribution theory)
- Quality of writing increased because students were able to understand characters and situations better
- Film encourages opinion about something that is close to the students (self-worth theory)

- Perhaps uniquely to Bradford, film helped the children to experience scenarios they had not been part of before
- Students felt that they could access film and as a result, they gave the literacy activity a go (self-efficacy)

The following, final, chapter will draw together the major learning points of the PhD and make recommendations to schools and other researchers.

9 Conclusion

9.1 Exploring the effects of the film literacy scheme

Joanna Swann wrote in 2004 that ‘the success of a research project is dependent on the ability and the inclination of the researcher to learn’ (Pratt, 2004, p. 22). In a way, she is mirroring Parlett and Hamilton’s (1976) view of a case study that ‘the course of the study cannot be charted in advance’ (cited in Stake, 1998, p. 22). It certainly feels that this thesis has had a very steep learning curve both for myself and the teachers on the scheme. In this conclusion, I will end the thesis with some summarising remarks and thoughts on where the work could go from here.

While the research can not conclusively argue that an increase in motivation has actually taken place, it seems appropriate to support the view that both teachers and students *felt* that this increase was very real for them: Students were more excited about lessons, made more of an effort and were involved in the events in the classroom. And this change seemed to benefit both parties, too: teachers were delighted that their students were motivated and the majority of the questioned film literacy students prefer film lessons to other lessons.

In comparison to the motivational effects, the increase in attainment is clearly visible in both qualitative and quantitative data: the majority of students and teachers agreed that students wrote more and better and that they achieved better grades. On average, students saw an above-average increase in grades by 24.3% and by the end of Key Stage 2, 90% of students of the three Year 6 classes had achieved their required grades, suggesting a positive effect on Sats levels.

This change in attainment was particularly relevant to students from schools with a higher-than average number of students on free school meals, suggesting that poorer students in particular could benefit from the use of films in literacy classrooms. These students were also advantaged by film’s ability to foster emotional literacy, a skill which is lacking particularly in children from low income families (Miles & Stipek, 2006; Tan & Dobbs-Oates, 2013).

While teachers felt that students benefited from easier access to the topic and a boost in imagination, students particularly enjoyed the pleasure of watching a film and the opportunity to write creatively. These differences might be due to the context of the participants as teachers were more likely to focus on abstract and academically-focused motivation (support mechanisms for writing) whereas the students connected watching films and being creatively with emotional pleasure. This thought was also mirrored by a Year 5 teacher during the interview: 'I don't necessarily think the children link the motivation with the film - we're going to watch a film, so therefore it's going to be more enjoyable to write.'

In complete opposition to my frustrating personal experience of the research, one important factor in the whole process seemed to have been the passion of the teachers and their schools. Most educators contributed to the scheme with great enthusiasm and felt supported by their institutions. Whether this has made a difference to the data remains unclear. For the future it seems worth noting that all teachers felt that the scheme was worthwhile and that they could see the benefit of it. In conjunction with the students' love of film, this indicates a definite benefit of the scheme beyond attainment measures.

While there might be shortcomings in some of the data, the project is the first of its kind to use both qualitative and quantitative methodology in a cultural, cultural and psychological context. More about the overall importance of the thesis will be outlined below (p. 275), but for now it seems important to emphasise that even if the project had enabled me to be more rigorous in my data collection, research is always personal to the researcher and subjective in nature (Wellington, 2000), no matter the methods. In the end, it can only be my aim to find a way to critically reflect on the quantitative and qualitative data I have produced, in the specific context of Bradford as a city and myself as a researcher.

Overall, two observations seem clear. Firstly, film is an enjoyable and engaging part of children's social, cultural and personal lives (Carrington, 2005). Acknowledging its importance and utilising it in the literacy classroom does not only confirm to children that their culture, personality and interests are taken seriously, it also has the potential to transform literacy teaching and learning.

Secondly, we have to consider that the society we live in utilises a multitude of literacies every day and that encouraging learning about and through moving images could be the ideal vehicle to move beyond the focus on literacy as alphabetical text. In the opinion of the media literacy community (and my own) an emphasis on multimodal discovery and encoding should have long become the norm in any classroom. If we want to raise aware, open minded and intelligent human beings, using a creative medium with endless possibilities of meaning can only contribute to flexible thinking and a forward-looking educational curriculum.

Several factors indicated that this study might be highly influenced by its location. As a low-attaining, multi-cultural and low-income city, Bradford's teachers are successful at using film to engage poor children with limited life-experience: film becomes a universal medium which can boost an attempt at writing without many words. Other 'unseen children' (Ofsted, 2013b) and their teachers in areas such as Liverpool (59.4 per cent deprived), Birmingham (57.5 per cent) and Nottingham (57.3 per cent) might benefit from the introduction of a film literacy scheme.

9.2 Unique impact on the field of literacy learning

'The relationship between film and literacy is a rich and promising one, yet literacy researchers have not explored it extensively in recent years' (Marsh cited in Parry, 2013, p. ix). This thesis brings together learning theory, literacy and media/film education. It acknowledges that film is a substantial part of children's lives and that there is inherent benefit of encouraging the connection of and transfer between visual and textual media. In at least four particular areas the thesis has contributed substantially to the academic field of literacy education:

Firstly, the thesis has proven without a doubt that the film literacy scheme has indeed added value to the literacy learning of the students. As the first longitudinal study of its kind, the project has followed a large body of students, investigating the potential changes both with qualitative and quantitative methods. It has created reliable (though somewhat limited) data about motivation and attainment, which can

now be used as a potential base line for other investigations which use film as a tool and those which use other media but are looking for an alternative comparison.

The research directly follows the call of the British Film Institute (2012d) and many others who have been looking for data to validate their convictions and practice. Since its foundation, the Bradford Film Literacy scheme and its PhD have attracted considerable national attention and I am convinced that the data that I have provided will become a much-quoted part of media and film advocacy in years to come. Although many questions remain, there can be no argument that something new and unique has been created as part of this study.

Secondly, the research draws on students' and teachers' experience in a holistic and multifaceted fashion. Where other researchers have either only considered childrens' point of view (Film Agency for Wales, 2009; Parry, 2013; Stafford, 2010) or indeed focused only on certain literacy practices (Vetrie, 2004) or non-literacy contexts (BFI, 2012), my research tried to understand the impact of the film literacy scheme on all parties. Its foundations are built on the same conviction as Parry's (that it needs to be acknowledged that film is an inherit part of childrens' lives) but it also advocates the need for some quantitative data and the language of the policy makers.

This approach has yielded a rich tapestry of data which has been catalogued and analysed in a logical and analytical way. While not all data is based on the desired academic rigour, it nevertheless provides both a fascinating overall impression and an opportunity to use only pieces of the puzzle for separate purposes. When focusing on students' feelings about writing for example (see page 176), I found that boys in particular disliked handwriting because their hands started to hurt. Although these findings have got no direct impact on the thesis, they could provide a fascinating comparison for a researcher with a different focus.

Thirdly, the PhD provides a clear template for a film literacy intervention both in terms of the resource itself as well as the investigative measures I have taken to document it. Further, the thesis also reveals personal and practical issues I have encountered on the way and which might provide helpful for those wishing to replicate either. Many authors (Buckingham, 2003; Jacky Marsh & Bearne, 2008;

Parry, 2013) have advocated the combined teaching of visual and text-based media, but few have contributed specific instructions or resources how this could actually be accomplished.

Fourthly, the PhD has shown that a film literacy approach can have a particular effect on children from schools with a higher-than-average number of students on free school meals. It also offers some discussion on the reasons behind this improvement, notably an increase in emotional literacy skills for character description and a provision of additional experiences which might otherwise not be available to these children. While 'there is no one solution for working with children in poverty', the thesis might be a useful step in the right direction for specific literacy provision (Rademaker, 2015, p. 146).

I understand that more work is needed in order to generate specific resources and structures from the PhD, but I feel that an important key stone has been laid. In addition to providing a framework, the PhD also documents the people who are currently involved in the field and those who are leading it. It is my hope that once further attention is drawn to the data which has emerged, these individuals as well as myself will be able to build on the success of the project. Throughout my time working on the PhD, a new community of media literacy advocates has emerged and will continue to carry the torch for the importance of film.

I started my literature review with three observations: not enough academic research was taking place which documented and analysed the use of media and film in literacy lessons; key terms such as 'film literacy' remained undefined and not enough collaboration was taking place between the stakeholders. This last point applied both to the 'industrial' partners of film (BFI, Into Film, film production companies, etc) and the academic world. Through the PhD, I have explored all three of the shortcomings and hope to have contributed at least some templates and answers to the overall debate of film literacy.

Overall, I set out to understand whether the film literacy scheme made a difference to the children of Bradford in terms of their attainment and motivation. I also wanted

to understand whether there was an emotional background to any of these potential changes. In the end, I feel that I have

- produced new knowledge in the form of a longitudinal qualitative and quantitative study and its corresponding analysis,
- developed a new theory that the use of film as a tool might be particularly beneficial for students of low-income families and
- revised and extended the field of literacy education in terms of its consideration of film as a tool.

9.3 Limitations of the study

When I first started the PhD, I had envisioned a straight forward journey of research design, research and analysis. Unfortunately my work proved to be much more turbulent and after five years of investigation, some of the overall conclusion is limited due to missing data. I have written extensively about the limitations of the study (see page 225) and will only give a brief overview here, reflecting on the constraints of the study and the ways in which I tried to account for them.

Researching with a large group of students, teachers and consultants proved to be a challenging process for me as well as for the participants. The original set-up of the research had been that all teachers who were part of the film literacy scheme would participate in the research, but in reality it became apparent very quickly that some worried about the extra work and others did not feel that it was possible for them to participate due to school restrictions. Once teachers had agreed that they would take part, this did not guarantee the return of data and I spend frequent days calling and emailing to conduct and gather questionnaires. Exasperation reached its peak in mid-spring when it became apparent that no more than a handful of observations would be conducted- thus limiting my understanding of the way in which teachers were using the film clips.

While the lack of observations became a problem when it came to understanding the ways in which teachers had used films, I tried to account for this in two ways. Firstly, I worked with Philip Webb and the other consultants to establish a good picture of

what a film literacy lesson would look like. Many teachers tried to replicate the suggested 'training lessons' which Philip and others modelled and so a fairly clear picture emerged of the different ways in which film was used (see page 82).

Secondly, I drew on the fact that the study looked at the use of film as a whole, rather than a particular way of teaching film. With over 500 students and 19 classes to monitor, there would have always been constraints to understanding the ways in which teachers use the film clips; monitoring one particular class (and its lessons) would have been a different study. As all teachers were part of the literacy scheme and we understand how that scheme approaches the use of film, some conformity can reasonably be assumed.

While some of the consultants tried to help to gather the data, a general lack of communication amongst the group proved to be a substantial hindrance to my progress and I feel that a more consistent set-up and holistic support of the study would have produced a stronger case. Social science research is not conducted by only the academic- availability and reliability of participants is at the heart of the success of any enquiry. As teachers and consultants are busy people, early commitment to a research plan on everyone's account could have increased the study's validity and reach.

In light of these difficult relationships it might have been a useful starting point to only work with the enthusiastic teachers and begin with the questions of a case study as discussed by Yin (2004) ('How' and 'Why'), rather than trying to create a PhD which would capture attainment and motivation on a larger scale across Bradford. That said, the original premise of the research was always to monitor the whole of the cohort and it is in my nature to aim for the most ambitious challenge.

As there has been no previous longitudinal study on how film has been used in classrooms and what effect this might have had on students and teachers it has been a difficult project to base on previous learning. In some cases I have had to refer to anecdotal evidence or even common sense. However, I am confident that all relevant literature has been explored (as of spring 2017) and I am hoping that by

contributing a range of data which covers longitudinal and short term benefits I will have made it easier for other researcher to broach this topic in the future.

Throughout the project I was very aware that literally all teachers were part of the scheme to improve the grades of their students. This fact has not only added pressure (and potential bias) to the research, it is also an indication of the educational times we live in: improvement is ever necessary. In times of performance pay (UK Government, 2013) and a strict exam culture (Paton, 2012; Richardson, 2013), 'arts for arts' sake has fallen by the wayside. In the end, this scheme actually turned out to be a hybrid project: fuelling students' love for film and supporting their writing on the way.

Although we have established that students and teachers both felt an increase in motivation and that they could pinpoint some of the reasons for this change, there is no guarantee for this correlation- and many questions remain unanswered. It is worth remembering that teachers invested different amounts of time in the scheme (from a few sessions a year to a few hours daily) and it would be impossible to draw conclusions from such a diverse sample.

However, it is also important to understand that the recorded and perceived increase in motivation applies specifically to film literacy lessons vs non-film literacy lessons, not (for example) end-of-year lessons vs beginning-of-year lessons. Overall, I feel confident to argue that both teachers and students experienced a difference in motivation in film literacy sessions with both groups perceiving different reasons of why this would be the case.

9.4 Recommendations for further academic work

As the PhD progressed, gaps in the literature in the areas of film, education, psychology and local knowledge became apparent. In addition to the new research questions my PhD inspired, it would have been helpful to me if the following topics had been more thoroughly covered by previous research:

- Information on the film and TV viewing habits of the children of different religious or ethnic communities is extremely limited and would have contributed significantly to my understanding of the children on the scheme.
- Similarly: how often does the average UK child engage in film making? On the scheme, 66.5% of students said that they had previously made a film- but this number seems very high.
- I substantially struggled with establishing regular contact with teachers. In which ways could we motivate teachers to provide more regular feedback?
- The major question of the scheme (and one which has been discussed and commiserated several times already), is *how* do teachers use films in lessons? Although the contact days of the film literacy scheme and a few observations can give us a clue about the way in which teachers used resources the study had access to extremely little information.
- Do children really react differently to different films? Is there a gender difference?
- How do students react to visual writing cues in a non-film environment? And what impact do these cues have on their motivation and attainment?

In addition, there are some questions which relate particularly to the students on the film literacy scheme who came from low-income and EAL families:

- How is the students' emotional literacy development connected to their traditional literacy learning? Is there a correlation?
- What genres and activities fostered a particular increase in attainment for students from low-income families?
- What other reasons could there be for the increase in attainment of these students?

One of the most striking discoveries of the thesis became that a great range of students in Bradford primary schools seemed to have difficulty accessing literacy texts as they were unable to identify emotionally with either the main character or the place in which the text took place. Is there any further research on this phenomenon- or is it perhaps unique to Bradford?

The discussion of some the questions sometimes also led to surprising findings. For example, researching students' feelings about writing became an especially worthwhile activity in itself as little to no previous research had considered how primary school children felt about the learning process they were involved in. It was at this point that the research really became *for* children (Woodhead & Faulkner, 2008) as much as it is *about* children. Who knew that many young children (and mainly boys) don't like to write because their hands started to hurt? There is some clear potential for further research in this area and although I might not be the one to engage in it, I will certainly encourage other researchers to think about.

Similarly, another interesting observation was that girls in the control classes experienced an intense drop in their feelings about writing at the end of the year while the film literacy classes and the boys in the control classes remained largely stable. Was it the pressure of end of year exams which made them feel this way? And would have film literacy girls also experienced this change in perception had they not been on the scheme?

9.5 Recommendations for practitioners

Several findings emerged which seemed to be of substantial importance to the film literacy scheme and its research. Firstly, I will outline the deciding factors of a successful program:

- Before setting up the film literacy scheme it seems of uttermost importance that the consultants and teachers secure the support of their senior management team of the schools. Where teachers felt a lack of support, they

got frustrated and found it increasingly hard to give to a scheme which asked for a lot of personal commitment. (See page 234)

- Secondly, teachers especially valued the provision of resources. They felt that they had invested their time in the scheme well when they were able to take home ideas and materials which would make teaching in the future less time-intensive and more fun. (See page 234)
- Thirdly, it became apparent that one of the reasons the film literacy scheme was such a success with the teachers was its ability to foster emotional literacy in less-mature children. This finding (and opportunity) could potentially encourage teachers to take part in the scheme who would normally be reluctant to invest the time. (See page 259)

In addition, I also had several additional findings which would have contributed substantially to a calmer and more efficient research process:

Most importantly, successful research depends on team-work between all involved parties. Although the film literacy scheme potentially had more collaborators than other projects (consultants, researcher, teachers, senior leadership teams, parents, children, City of Film, the university, ...), educational research in particular has the tendency to involve a range of people. In the case of this thesis, closer collaboration would have lead to a wider variety of qualitative data, potentially answering some of the questions above. (See page 226).

9.6 Final remarks

Overall, there were enough validated benefits to the scheme to recommend a similar approach to schools and other practitioners who would like to work with film and learn from the excellent practice of both the consultants and the teachers who achieved the high level of motivation and attainment.

Although a new generation of teachers had been recruited for the 2012/13 season, a handful of educators continued on their film literacy journey of the previous year and

even acted as mentors. These teachers gave presentations and one of them even won a national award for her hard work (Young, 2015). While their classes did not achieve above (film literacy) average results, they nevertheless inspired the teachers around them and showed the most commitment to using the resources. It should be noted that they found it more difficult to adapt to the demands of the research (focusing on reading rather than writing in interviews), however they were superb advocates of the change that could be achieved.

It was very interesting to see that while teachers felt that boys in particular had benefited from the scheme, there did not seem to be any differences in terms of grade achievement between the genders. However, one of the strongest pieces of evidence throughout the investigation has been that boys and girls enjoy different genres in writing as well as watching films. Teachers gave special examples of how the excitement of watching an action or thriller film was easily transferred to a literacy exercise and how this connection engaged even the most reluctant writers. As this perception mirrors that of the literature it could be regarded as a strong incentive for teachers to involve more boy-friendly pieces of film or literature.

In addition, the research also found that teachers felt that the use of film fostered an understanding of emotional literacy- which in turn made it easier for children to identify and describe characters and stories. This reminds us that writing is never just *one* skill- in order to construct a text the brain needs to draw on a series of resources, some of which we might be unaware of. If fostering emotional literacy is not important enough for schools to implement it as a fixed part of the time-table because of its own benefits, perhaps this research might encourage them to make more use of it for literacy learning's sake.

Atkins argues that it might be more valuable 'to raise questions – before, during and after the researcher- rather than to provide answers' (2004, p. 47) and this thesis has certainly provided me with a lot of points of enquiry. Covering education, literacy, psychology and film studies has been no easy feat and although some conclusions have been reached, many recommended topics for future study remain.

In the end, this thesis has shown that film can be a powerful and joyful tool to engage and inspire adults and children. In as how far the results of the study are specific to Bradford as an environment only future comparative studies will be able to show.

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11 Appendices

11.1 All research methods and sub-questions

	<i>Teachers</i>	<i>Students</i>	<i>Scheme</i>	<i>Use of film</i>	<i>Can watching films have an emotional impact on students?</i>	<i>Does the watching of film increase students' motivation for learning? If yes, how does this become visible?</i>	<i>Does the students' engagement with the film literacy scheme impact on their writing scores? If yes, how so?</i>
Classroom observations				How do teachers use films?	Do students enjoy watching films in lessons? Are they excited when they heard that a film is going to be shown?	How do students work after they have watched the film clips?	Were teachers satisfied with the quality and quantity of the work the students had produced during the film literacy lessons?
Interviews with teachers at the end of the year	Do the teachers' schools support the film literacy scheme?		Did teachers enjoy the scheme? What would they want to change for next year? What had the most impact? Did they like working with the consultants? How did the teachers experience the cluster groups?		What kind of emotional effect can films have?	What were the benefits of the film literacy scheme for the teachers? What has brought on these benefits?	Which groups have particularly benefited from the scheme in terms of attainment?

	<i>Teachers</i>	<i>Students</i>	<i>Scheme</i>	<i>Use of film</i>	<i>Can watching films have an emotional impact on students?</i>	<i>Does the watching of film increase students' motivation for learning? If yes, how does this become visible?</i>	<i>Does the students' engagement with the film literacy scheme impact on their writing scores? If yes, how so?</i>
Teacher questionnaires at the beginning of the year	Why do teachers take part in the scheme? Have they taken part before?				Do teachers believe that films can have an emotional effect on students?	What changes have the teachers observed in terms of motivation?	
Teacher questionnaires in spring	How often do teachers use film literacy materials?		What factors limit the scope of the scheme?				Are the teachers seeing a difference in attainment?
Student questionnaires on writing (autumn)						Do film literacy students feel good about writing at the beginning of the year? Is there a difference between the two genders or students from different years in terms of feelings about writing?	

	<i>Teachers</i>	<i>Students</i>	<i>Scheme</i>	<i>Use of film</i>	<i>Can watching films have an emotional impact on students?</i>	<i>Does the watching of film increase students' motivation for learning? If yes, how does this become visible?</i>	<i>Does the students' engagement with the film literacy scheme impact on their writing scores? If yes, how so?</i>
Student questionnaires on writing- spring						Do students feel differently about writing at the end of the year? Is there a difference between the two genders or students from different years in terms of feelings about writing?	
Student questionnaires on film- autumn		Have the students watched films in lessons before? Have they made films before? What films do they enjoy?			Do students feel happy when they watch films at home? Do they feel happy when they watch films in lessons?		

	<i>Teachers</i>	<i>Students</i>	<i>Scheme</i>	<i>Use of film</i>	<i>Can watching films have an emotional impact on students?</i>	<i>Does the watching of film increase students' motivation for learning? If yes, how does this become visible?</i>	<i>Does the students' engagement with the film literacy scheme impact on their writing scores? If yes, how so?</i>
Student questionnaires on film- spring		Do students enjoy watching films at home? Do they want to watch more films at school?				Do students feel excited about film lessons? Do they prefer film lessons? Are they happy to watch films in lessons? Are they happy to watch films at home? Do they try harder in film lessons?	Do students feel that they write more in film lessons? Do they feel that they write better? Do they feel that they achieve better grades?
Pictures				Do teachers use films in displays? How do teachers use films in lessons? What length do the film clips have and when are they shown in the lesson?			

	<i>Teachers</i>	<i>Students</i>	<i>Scheme</i>	<i>Use of film</i>	<i>Can watching films have an emotional impact on students?</i>	<i>Does the watching of film increase students' motivation for learning? If yes, how does this become visible?</i>	<i>Does the students' engagement with the film literacy scheme impact on their writing scores? If yes, how so?</i>
Writing scores							Do students' writing levels improve other the year? Do they improve more than expected (3 points)? Is there a difference in attainment between the genders or children in different years? Is there a difference in attainment between children whose school's have been judged outstanding/ good/ requires improvement by Ofsted? Is there a difference in attainment between children who were (not) working at their expected level at the beginning of the year?

11.2 Observations

11.2.1 Example lesson observation: (20.05.2014)

20/05/2014 10am-11am

They are expecting the principal and a governor to visit the class during the lesson for a learning walk
I have been invited because one more observer does not really make a difference
L.o. On board: write a persuasive advert

In the past class has done a module on Charlie and the chocolate factory
Including description of the opening scene
Some text and pictures can be seen on the wall but only very little

10:05am

Start of there lesson: students perform an advert with persuasive writing in signs all together
Sit down and introduction of me
Shows sheet: what's the success criteria for persuasive writing
In twos or threes: write them into the ven diagram in the sheet- success criteria for instructions and persuasive adverts
Students take turns so that everyone gets a turn. They can help each other
It takes a little while for students to sort out their groups
They work in groups to complete the task, it's busy
29 students in the class, mixed
Two additional helpers

10:18am

Comparison of the ven diagram
Students are picked individually
(Film showed next door!)
5-8 students offer answers
(The two other guests walks in)
Still more than an handful students offer answers
Teacher explains difficult words
Success criteria explained, students out sheets away
Asked to sit on the carpet

10:23am

We are going to look at a couple of adverts and will then write own persuasive advert for sweet they designed last week
She's got checklist for them for good words
Students watch Charlie and the chocolate factory advert
They are writing advert for radio- all they can see needs to come across in words
(It's quite noisy next door)
No more comments in film, they have seen it before
Next advert: chewing gum and then lucky charms
Sound is very quiet and text American and difficult to understand- have the films only been included because she knew I was going to com? Real focus on performance for the heads of school
Stops every now and then and pull out certain words- but only repetition no discussion or use of
Buzz light year toy advert- no comments
They perform advert for the car from the beginning- clearly only for the governor
Quickly: what five things make that persuasive language?

10:31am

Task: they write persuasive advert about a sweet

She shows them an advert she has written

She gives them checklist on what they need to include (photo)

Table one stays behind. They are the high achievers and are given an extra task and criteria

Students work on their own but chat in groups

Reminds them that rhetorical question needs question mark in the end

They have a list of time adverbs on the wall as well as connectives, she encourages them to use it.

The classroom is very busy. There are five big tables with kids and now 7 adults

(Three visitors leave)

Five minute warning: students are going to read out their work

Students come up to the teacher to show their work

Teacher corrects in books, highlighting good sentences and words in green and writes quick comments

When students have finished they can make a poster for their sweet

10:52am

Students see whether they can make rhymes as part of advert

Asks students to sit down

Feedback. Everyone in the class is brilliant at persuasive writing

Think of something good that you have heard

Students give feedback on good things in the advert

Three adverts are read out

Students put books in boxes

11.2.2 Summarised chart according to observation questions

	V-H 20.05.14	L-LL 28.05.14	L-LL 05.05.14	B-H 20.05.14
Notes				Principal and governor visit the class
1. How do teachers use films in lessons?	Shows film clip as part of a lesson where they need to describe a house- first one from <i>Location Location Location</i> (Location, Location, 2000) and then a visual tour of a house. Emotive and visual language is taken from clip	Teacher plays the sound of a scene from Hugo (Scorsese, 2011) first which students have to describe. They then watch the scene and students describe the rest of the scene in terms of characters, location, time and actions	Teacher shows beginning of Hugo and students work on similies and description. They then describe their own opening scenes.	Teacher uses two short old adverts to illustrate advert vocab for a writing exercise. Students then write their own adverts. Unfortunately the adverts are old, difficult to understand and not referred to anymore after the showing.
2. How do students react when the teacher announces that they are going to watch a film?	Neutral	<u>Emotions:</u> Excited. At the end of the lesson one students asks: when will we watch the film?	Neutral	Neutral
3. What kind of emotions do students show when they watch the films?	They watch in silence with the first one and then whisper to each other in the second one. <u>Emotions:</u> happy, relaxed	They watch enraptured <u>Emotions:</u> happy, excited, relaxed	They watch in silence. Neutral.	<u>Emotions:</u> Excited: The whisper to each other.
4. What kind of emotions do students	They love working on the task, all	They enjoy working in groups, almost all	<u>Emotions:</u> They are excited, most want to	They work with concentration but don't refer to

show when they work on the exercises?	groups engaged, all groups know how to use the ipads <u>Emotion</u> s: happy, excited, hopeful, relaxed	answer the teachers questions and on the average question half of them offer suggestions. <u>Emotions:</u> Excited, hopeful	contribute a simile. Relaxed- they want to contribute.	the films at all. They enjoy reading their own to each other and showing the teacher. <u>Emotions:</u> happy, excited, hopeful
5. What is the quality of the student work like which is produced in film literacy lessons?	Language is great quality but full of media vocab- some of them have watched <i>Location,</i> <i>Location,</i> <i>Location</i> before!	Students produce good descriptions. Most complete task on time. Some only write notes, others write sentences.	Students come up with some great adjectives and similies but some are inappropriate, too. The written scenes are good and make use of the language from the session.	Praise for final adverts. Most students have incorporated rhetoric questions, exclamation marks, adjectives, ...

Figure 11.1 Observation summary as a chart

11.3 Consent letters and forms

11.3.1 Consent letter for the parents

Dear Parent,

‘Developing Film Literacy’ A Bradford City of Film Project

Your child is invited to take part in a film literacy research project which hopes to understand how students learn about film and if they can improve their writing skills through film activities. Nine schools and more than 450 students are involved in this project and I will be researching from October 2012 right through to the summer of 2013. During this time, your child’s teacher will speak to his/her class about films and help the students to develop skills in understanding them.

Your child has been chosen by his/her teacher as one of six children we would particularly like to focus in the research. I would like to ask your permission for some of the things I will ask the children to participate in. These are: questionnaires, an interview, photographing your child and videoing him/her while they are taking part in the project. If you do not give consent for us to do this, this does not mean your child cannot take part in the film activities. Any photos, videos or interviews will not be shown to anyone except at academic (university) or education conferences and reports for example; and your child’s name will never be used.

I am an experienced researcher and secondary school teachers with a Master’s degree in Arts and Education from the University of Cambridge and a clean CRB check. My last research project investigated whether teachers believe that children’s motivation increases if they use films as part of their lessons. City of Film initiated this new scheme in the hope that it will not only raise attainment in reading and writing, but also serve as a blueprint for further teaching initiatives. My research will form the basis of my PhD thesis.

If you give consent by signing the form, you are fully entitled to change your mind later, or ask more questions about the research process. In the meantime, we thank you for any help you are able to give us. If you have any questions please ask me, Franz Florack, who will be researching this project. You can ask me about consent at anytime throughout the process.

I would be grateful if you could return this form to your child’s teacher by ...

Franzi Florack
University of Bradford
School of Computing, Informatics and Media
Richmond Road
Bradford BD7 1DL
fflorack@student.bradford.ac.uk

Consent to take part in the research for 'Developing Film Literacy' A Bradford City of Film Project

	Add your initials next to the statements you agree with
I confirm that I have read and understand the information letter explaining the above research project and I have had the opportunity to ask questions about the project.	
I understand that my child's participation in the research part of the activity is voluntary and that they are free to withdraw at any time without giving any reason and without there being any negative consequences. In addition, should they not wish to answer any particular question or questions, they are free to decline. Contact: Franzi Florack fflorack@student.bradford.ac.uk	
By agreeing for your child to take part in the research project you are agreeing for data collected by the research team to be used in publications and future research.	
I consent to my child taking part in (initial all which apply): a. every aspect of the research project including photographs and voice recording	
b. I do not want them to be photographed	
c. I do not want their voice to be recorded	
I give permission for members of the research team to have access to my child's anonymised responses. I understand that their name will not be linked with the research materials, and they will not be identified or identifiable in the report or reports that result from the research. I understand that my child's research responses will be kept strictly confidential.	
I agree for the data collected from my child to be used in relevant future research.	

Name of parent / carer	
Parent / carer's signature	
Date	
Name of lead researcher	Franzi Florack
Signature	
Date*	

11.4 Interviews

11.4.1 Interview questions for the teachers

- Did you enjoy the scheme? Why?
- What would you change for next year?
- How did you find working with the consultants?
- How did you find it working with the cluster groups?
- What was your favourite part?
- ***
- Do you think that films affect students emotionally?
- Do you feel that students use the emotional impact of films and does that lead to an increase in motivation?
- Do films motivate students (case studies)?
- case studies of students who have done better as a result of using film
- Is this applicable to all students?
- ***
- Anything else?

The following interviews have been coded in these colours/ themes:	
	Enjoyment
	Changes for next year
	Collaboration outside of the scheme
	About the consultants
	Clusters
	Helpful things
	Reasons for progress
	Particular groups which benefited
	Feedback about the school
	Emotions
	Impact

11.4.2 Teachers interviews: Transcript: Interviewee

Interviewer: Becky, did you enjoy the scheme this year?

Interviewee: I have enjoyed it immensely and I think that the reason I have enjoyed it is that I have a very boy heavy class – twenty-one boys. They take a lot of engagement, and media literacy has been a way to get them engaged in writing. So yeah.

Interviewer: Great. Is there anything you would want to change for the next year?

Interviewee: No - no, it has been successful.

Interviewer: OK. Good. Also, the way that the scheme was run and all of these things, you were happy with everything?

Interviewee: Yeah. Yeah – the only thing I would say is that as I have done it the previous year, there is a lot of repetition this year.

Interviewer: Um-hum.

Interviewee: Yeah, that is the only thing.

Interviewer: How did you find working with the consultants? So, Tim and everybody else at the Innovation Centre.

Interviewee: Yeah, great. We've got some fantastic people in. The chap that did *The Gruffalo* film, that was wonderful for the children. Yeah, they have all been very approachable – very quick to communicate back and, yeah.

Interviewer: Perfect. How did you find working with your cluster groups? Were you a group leader?

Interviewee: Yeah. That was a little bit more difficult. First, the session updates - - we took sort of several attempts at that. One guy was in year six and then moved anyway after the first term, he went to Japan or somewhere – so that didn't really take off. And I think that both of the schools I was working with were actually, way down the route anyway. The fact that they're on the course, you know, they were already interested in film; they had done lots of film with their class. So I didn't really feel like I had a lot to teach them. I did some good shared planning with one of the ladies, who was in my year group – so that worked well. But, yeah, there was a few little things to smooth out. We didn't really have that many meetings. It got quite difficult to set them up.

Interviewer: Yeah, OK. What was your favourite part of the scheme this year?

Interviewee: I think Philip Webb's training, and the guy from The Literacy Shed.

Interviewer: Thank you. Do you think that film affects students emotionally? When they watch films?

Interviewee: Definitely, yeah. We've been doing some literacy work based on the *Titanic* film, just watching clips on YouTube. They have got very involved in that. They produced some very emotional films - news reports after the sinking of the *Titanic*. So yeah, it's also, I think, had quite a big impact on drama and speaking skills, presentational skills. They've been able to get into roles more, having seen them on the screen, yeah.

Interviewer: OK. Do you feel that students can use this emotional impact in their writing, or that it leads to a general increase in motivation in regards to their writing? So if they watch a film, are they more motivated?

Interviewee: Definitely an increase in motivation. A lot of our children have very limited life experiences, and it's far easier for them to access literature through a film than some experience that they may never have had.

Interviewer: Yeah.

Interviewee: Does that make sense?

Interviewer: Yeah – yeah, of course.

Interviewee: Yeah. So for us it's plugging the gaps of life experiences and given them lots of visual images, and some settings and things that they have not experienced. And also, the children with barriers to reading are enjoying the input as much as everybody else.

Interviewer: Great. Is there a particular case study of a student who did better as a result of you using the films in the lessons? Or maybe a particular lesson where you really felt that film had an impact on someone?

Interviewee: I don't know. I think that they've all enjoyed it, really. I think that it has been good for my very low achievers. They've enjoyed it. A couple of boys with barriers to reading, coming up as level one readers, who have got much more independent with their writing.

Interviewer: Yeah.

Interviewee: So Yeah.

Interviewer: That's great. So is there anything else you would like to add or say?

Interviewee: No, only that I think it has been probably the best training I've had in many, many years of teaching.

Interviewer: That's great.

Interviewee: Lots of ideas to take back to the classroom.

Interviewer: Fantastic. Thank you.

Interviewee: Yeah, it's been great.

Interviewer: Thanks. Ok

11.4.3 Teachers interview example: Transcript

Interviewer: Ok. So just to confirm everything – Beth, did you enjoy the scheme?

Interviewee: I did, yeah. I mean, I have always used quite a lot of films in class anyway so it was more just -- it was quite nice to just know that I was on the right line. So yeah I have only been teaching for two years. It was nice to have an opportunity to see how to do it in a more formal way. You know, rather than just sticking on a film clip here and there because you knew that it would catch the pupils' attention, sort of thing. So yeah, it was nice to have like the theory and the formal side of it to support what I felt like I was doing all ready, kind of thing. Back it up a little bit. So I think that's probably why I enjoyed it the most. Definitely.

Interviewer: OK. Great. Is there anything you would want to change for next year?

Interviewee: It's kind of things that you can't really change because teaching just is what it is. But really, things like this, you need a lot of time to be able to do it justice, and that's something that a Teacher doesn't have. You know, I would really have liked to have spent more time with the children, editing the films – you know, really trying to create something that, yeah they were proud of, but you know, it could have been something -- it's quite simple to create something really quite spectacular with the equipment you can get these days. I always find that that's a bit disheartening sometimes. Because sometimes I feel a little bit like, well, if you can't do it whole heartedly, then what's the point of doing it? Do you know what I mean?

Interviewer: Yeah, absolutely. I agree.

Interviewee: You don't always see the results that you're wanting to see, and you know you could create because of the time constraints.

Interviewer: OK. So who put those time constraints on you? Was it the school? Or the National Curriculum?

Interviewee: It's just basically how teaching is at the moment. You've just got such a limited time period to do everything. And my school is quite good in the fact that they gave me extra funding to be able to hire iPads, and they've allowed me to come on all of the training days and things like that.

Interviewer: Yeah

Interviewee: But it might have been nice even just to, maybe have had two classes do it at the same time, because then it would have allowed me someone within the school to - - you know, we could have filmed together. Maybe you could have had an older class and a younger class, so that although they would be doing very different things, it would have had more meaning to them because they would have come together and shared what they were doing. But then obviously, if it is going to be six hundred pounds to do the course, it is going to be unlikely that a school is going to be able to shell out, you know, twelve hundred quid for two people to do it.

Interviewer: Yeah, of course.

Interviewee: But that would have been, you know, a big impact because obviously, although Tim came in to do the – you know the consultation things and things like that, and you come on the course. When you're actually day-to-day trying to fit it into your planning, and you know, ploughing away at it, you know, sometimes it can be a little bit like, why am I bothering with this? Do you know what I mean? It's a lot of effort to get it all done. And yes, if you could get the final amazing finished piece that you were expecting-

Interviewer: Yeah.

Interviewee: It would sort of be worth it. But when you're just a week short, each time. It's just, a bit annoying. I suppose it's just, maybe because it's the first year that I've done it as well. So next year I'd have a bit more experience and I'd be more -

Interviewer: Yeah – yeah of course. It takes a bit of time to get into it.

Interviewee: Yeah.

Interviewer: How did you find working with the consultants?

Interviewee: Yeah, it was good. It was nice, sort of, to get that little bit of support here and there. But I think, you know, as a yearlong project, sort of, two afternoon sessions with the consultant aren't really enough. You know, it would have been nice, and maybe it was sort of partially my fault as well, because I could have reached out and emailed Tim a little bit more than I did, kind of thing. But it would have been nice, maybe, to have someone that was based in class a little bit more. Because obviously Tim was my consultant, so like, there was a lady who did an *Avatar* project, and a lot of the ideas that she had there really inspired me, and I tried to take a few of those to get into class. But it might have been nice, rather than meeting with the same person, maybe meeting with a couple of different people.

Interviewer: Yeah.

Interviewee: You know, and got a feel- - if there were five consultants, for instance, maybe just having an hour session with each of those five consultants might have been, you know, more –

Interviewer: Beneficial?

Interviewee: Maybe, yeah. Yeah, I'm not sure.

Interviewer: Thank you. And how did you find it working with the cluster groups? Because you were part of the group, weren't you? Did you have any contact with them?

Interviewee: No.

Interviewer: No?

Interviewee: No, none at all.

Interviewer: What overall was your favourite part of the scheme? This a question you had to fill in again later I think -

Interviewee: I think, really, although I know it is about the children's progress and everything else - - you know, I've sort of got two sides of it because I've really, really enjoyed the filmmaker coming in, he was fantastic. Rad came to our school and he was brilliant. He was really laid back and I think, aside from the fact that we're trying to get, you know, literacy outcomes here, it really showed the children that actually, people are making films every day. And if that is something that you are interested in, it's not something that is miles away. You don't have to go and live in Hollywood to be a filmmaker. You know, Rad is living in Bradford, it's his fulltime job, and he is doing a good job, sort of thing. And there is lots of other people that work with him as well. I think it gave them a bit of an insight of the opportunities that there actually are. You don't need to be an Actor to be involved in filming.

Interviewer: Yeah.

Interviewee: You know, you can be involved with films and it not be - - you know, have to be Brad Pitt, sort of thing. And then, from a professional point of view, it was the fact that, you know, coming to meet different Teachers and things - - like say, I'm quite a new Teacher so it was really nice to have, you know, a bit of time listening to what other people were doing in their classrooms and stuff. Sort of, that recognition that I'm not actually doing anything that is miles away from what these people are doing. Because, you know, like Tim says; as a Teacher, you generally doubt every thing you do. So it's just - - it was really nice to, you know, show that you are doing the right thing. And actually, it gives you confidence, which means the children enjoy the lessons more because you know you're doing the right thing.

Interviewer: Yeah.

Interviewee: You put more effort into your lessons and the children end up getting more out of it. That support network was quite nice, even just for the couple of days that we came to the meetings and things.

Interviewer: Great. Just going to check to see it's recording - - yeah looking good.

Interviewee: Oh, and also, the screening was fantastic. The children really liked going to the screening. That was good.

Interviewer: Great. Do you think that - - now you have worked with them for a year, do you think that film affects students emotionally?

Interviewee: Yeah. I think whoever - - you know, depending what you're interested in, whoever watches a film will be affected emotionally, depending on the right film, and the right person, at the right time.

Interviewer: Yeah

Interviewee: You know, if you're Grandfather has just died and you start watching a film where everybody is dying, it's obviously going to affect you emotionally. I'm not sure, sometimes, how much - - I think the film part is a good hook, and it can get those emotions running. But I think children, especially in the area that I'm working in at the moment, their actual emotional literacy is so poor that sometimes, I don't think there is a good link between what they're actually feeling and what they end up writing down.

Interviewer: Yeah

Interviewee: Because, even though they know how to write it, and they've had that feeling, their emotional literacy is poor.

Interviewer: Yeah

Interviewee: So they can't actually recognise that that is what they've felt, to be able to write it down.

Interviewer: Yeah

Interviewee: So it's not the actual literacy skills of writing something, or their vocabulary that is letting them down. It's the fact that they don't understand what they're feeling. So I think that is a big thing, especially in Bradford, and areas like Bradford - so many children that don't have the support - you know, they don't know what they're feeling.

Interviewer: Yeah.

Interviewee: So -

Interviewer: OK. Do you feel that students use these emotions? Whether they can pinpoint what these emotions are or not, in their writing? Or do you feel that one of the reasons why they potentially might enjoy a writing more would be because of these emotions? Does that make sense? Is it the emotional impact that potentially leads to more engagement and motivation?

Interviewee: Um.

Interviewer: Or do you think it's something else?

Interviewee: I don't know whether it's the emotional impact. I suppose it would be because it's that sort of feeling that they have for a character, or a story line, you know, that I suppose spurs them on to want

to do more about it. Obviously, they know that the writing part is part of doing it. Yeah, I suppose it is an emotional impact because they actually enjoying, is what's making them want to do it, and the enjoyment is an emotion. Does that make sense? Terrible answer.

Interviewer: No, I know what you mean.

Interviewee: Has that answered- -

Interviewer: Yeah, that's fine. Have you got a particular case study where film might have engaged one of your students in particular?

Interviewee: There's been a couple to be honest, and there are different films - - films that I've not really - - here and there, there's been little parts that I've thought, that might not appeal to a certain child, and it actually has. At the moment, we've been looking at *Joseph* the musical. So rather than looking at a feature film, we've looked at something filmed on a stage, that's all told through song. And I really thought, when I started it, although it's a good story, and it's about betrayal and people getting murdered, and thrown down wells and things like that, and someone ending up in jail and lots of things like that - I sort of thought, that because it was a musical interpretation, the boys might really, sort of, not like it.

Interviewer: Yeah.

Interviewee: But I went with it anyway any and one of the boys who - - Adam - he really, really struggles to concentrate, he's all over his chair. He's a nightmare to try and get him to write anything. I often scribe for him to get his ideas down because he has got the ideas, but he just can't, physically, you know, put his brain in gear to pick up his pencil. And he has been really into it and asking, you know, to watch the parts of the film again. And the main aim at was for them to retell - - to write from Joseph's point of view, the story, because obviously the musical is from a third person. And we did lots of drama around it and things like that. And that's really up Adam's street - drama type. Where he normally falls behind when he tries to write it down - - and his was amazing: it had dialogue in it. It was fantastic. It was all punctuated perfectly, and things like that. So I suppose that's one of my success stories that I was really happy with that. Because normally he would just not be interested in the final piece. He would do all the drama, do all the activity. But in this, he was really keen to get *all* the whole story written down. And he really enjoyed being Joseph, and he had lots of ideas of what he would feel like, what he would say - yeah, what he'd actually experienced. Because a lot of the children found it hard to disconnect from the musical. We had Elvis in our last stories and things like that. It's like no, it's Faro, not Elvis. Whereas, Adam really got the gist of his. So that was nice.

Interviewer: Great. I guess, do you feel - - you've just sort of told the story of a particular boy where that might have really made a difference. Do you feel that film benefitted the majority of your class? Or that it is a universally applicable thing?

Interviewee: Yeah. I think it's just universally applicable because, I mean generally, if I was going to be learning about something, I would much prefer to watch a video about it than sit and read a book about it or have someone drone on at me for fifteen minutes, or whatever. You know, it's all there: it's visually stimulating, you've got the sounds, there's things that, you know, reading a book can't do for some children. And when children have such limited experiences in certain cases - - you know, I've got children in my class that have never been to the seaside, that have never, you know, been out of Bradford, have never even been out of Keighley, and then you're trying to get them to describe walking up a mountain and you think, they're not going to be able to do it because they've never experienced it. So like, that, you know, actually visually being able to see what it looks like being able to hear the things that they would hear- it brings it all alive. Whereas reading a book, you need a base knowledge

Interviewer: Yeah

Interviewee: You need a foundation to be able to imagine those things. And I'm not saying that children who haven't had those experiences can't enjoy reading books, but it might just enhance their own imagination. It might just enhance their own experience of - - especially, we've done a lot of watching a film alongside reading the book, and doing a lot of comparing. We did a *Hugo* one, and we were reading *Hugo*

while we were watching different parts of the film, as well. You know, in some cases, I suppose you could say that it might limit children's imaginations, because if you've had that experience, or if you've been to Paris, you'd put your own interpretation on it. You know, there's this thing of characters not looking how you expect them to look once you've read a book and then watched the film.

But I've just found that the children clinged on to it. They didn't feel like it was limiting them. It was like a support network, almost. You know, it was something that if they had no other ideas, they could lean on.

Interviewer: Yeah – yeah.

Interviewee: So it was like scaffolding what they were doing, and giving them another angle to be able to actually achieve -

Interviewer: That's good.

Interviewee: Rather than struggle.

Interviewer: Yeah.

Interviewee: Do you know what I mean?

Interviewer: Yeah, absolutely. Great. Thank you. Is there anything else you want to say about the project?

Interviewee: No – no, not really.

Interviewer: Thank you so much. Super.

11.5 Questionnaires

11.5.1 Beginning of year questionnaire for teachers

Thank you for taking part in this short questionnaire. The questions investigate how you got involved in the film literacy scheme and what you are hoping to gain from it. They are part of my ongoing PhD project and all answers will be anonymised before they are published or used in any form- the first question simply lets me know who has answered the questionnaire already.

If you have any questions whatsoever, please don't hesitate to get in touch via f.florack@student.bradford.ac.uk.

1. Could you confirm your name and school for me?

2. What year do you teach?

Year 1
Year 2
Year 3
Year 4
Year 5
Year 6
I don't teach

3. If you are teaching Year 5, is there another year five class in your school which is not part of the literacy scheme?

Yes
No
I don't teach Year 5

4. Why are you taking part in the literacy scheme?

I was on the scheme before
My head of school/ head of year/ ... encouraged me
I heard about the scheme from a colleague and took action to take part
I heard about the scheme in another way and investigated how I can take part
Other (please specify)

5. What are you hoping to gain from the scheme? (More than one answer possible)

New teaching resources
Higher writing attainment
Higher reading attainment
More knowledge of electronic resources
For the children to learn about film
Partnerships with other schools

Other (please specify)

6. Have you worked with film in the classroom before? If yes: When and in what way?

No I haven't
I was on last year's scheme
Yes I have

7. Do you feel that watching a film can have an emotional impact on students? If yes, which one?

No
I am not sure
Yes

8. Do you feel it's more important for the students to learn about film or to improve their writing levels?

It's more important that they learn about film.
It's more important that they are equally as important.
It's more important that that they improve their writing levels.

11.5.2 Spring questionnaire for teachers

1) How many media literacy lessons do you think you have implemented since last October?

2) How many hours do you feel you have given to participate in the scheme (excluding the three training days)?

3) What were these hours spent on?

4) Have you already seen an impact from the media literacy scheme?

☐

Yes

☐

No

Not sure

☐

5) If yes, how would you describe this impact?

6) Has there been any change in the way your pupils feel about writing?

☐

Yes

☐

No

Not sure

☐

7) Has there been any change to the pupil's attainment in writing?

☐

Yes

☐

No

Not sure

☐

8) Is there anything that you feel could still improve the scheme at this point?

11.5.3 Students' writing questionnaires (autumn and spring)

First Name: _____ Date: _____
 Year: _____ School: _____
 Gender: Male or Female (please circle the appropriate one)

Task:

Imagine the crosses are on a sliding scale and you have to decide between the two feelings.

Please circle the cross which describes how you feel about writing. For example, if you are very happy, you circle the cross on the left:

Normal

happy ☒ X X X X angry

If you don't know how you feel, you can always circle the 'normal' cross in the middle

Normal

happy X X ☒ X X angry

Now, **how do you feel about writing?**

Please now circle the right crosses below:

happy	X	X	X	X	X	angry
excited	X	X	X	X	X	bored
hopeful	X	X	X	X	X	hopeless
proud	X	X	X	X	X	ashamed
relaxed	X	X	X	X	X	worried

Is there any other way you feel about writing? Please put them here:

Why do you think you feel this way about writing?

11.5.4 Students' film questionnaires (first batch- autumn)

Name: _____ Date: _____

1) Do you enjoy watching films?

YES

NO

MAYBE

DON'T KNOW

2) What is your favourite film?

3) Have you watched a film in a lesson before?

YES

NO

MAYBE

DON'T KNOW

4) If yes, which film was it and which lesson?

5) If you have watched a film in a lesson, did you enjoy it?

YES

NO

MAYBE

DON'T KNOW

6) Have you ever made a film?

YES

NO

MAYBE

DON'T KNOW

7) If you answered yes: Where and when did you make a film?

11.5.5 List of students' favourite films according to the first film questionnaire

Name of the film (alphabetical order)	Number of
A simple wish	
Adventure Time	
All stars	
Alvin and the Chipmunks	
Batman	
Battle Los Angeles	
Beauty and the Beast	
Ben 10	
Bluebloods	
Bolt	
Boss	
Brave	
Cars	
Charlotte's Web	
Charmed	
Chucky	
Cinderella	
Citizen Kane	
Cloudy with a chance of Meatballs 2	4
DC Superheroes	
Despicable me	12
Diary of a whimpy kid	4
Die Hard	
Doctor Who	3
Electra	
Emerdale	
Epic	
Eragon	
Fast and Furious 6	8
Flubber	
For the birds	
Furry Vengeance	
G.I. Joe Retaliation	
Ghost Rider	
Ghostbusters	
Girl vs Monster	
Good night Mr Tom	4
Green Lantern	
Hairspray	
Hansel and Gretel: Witch Hunters	
Harry Potter and the Deathly Hallows	3

Hell Boy	
Home Alone 5	2
Horrid Henry	4
House of War	
Hugo	
Hunger Games	
iCarly	
Imagine That	
Iron Man	2
James Bond	
Jessie	2
Jonytest	
Les Miserables	
Life of Pi	
Like Mike	
Lion King	
Marley and me	
Mathilda	9
Mavin Mavin	
Mermaid with fairies	
Monster High	
Monster House	
Monsters Inc.	
Monsters University	2
Mr Bean	2
Muppets	
Nanny McFea	
Naruto Shipiden 1	
Never back down	
Oliver Twist	
One direction: This is us	
Paranormal Activity	
Peppa Pig	
Pitch Perfect	
Planes	
Prancer	
Rise of the Guardians	
RSPCA	
Rusty	
Santa's pups	
Saw	
Scary Movie	
Scoobie Doo	
Shrek	3
Skyfall	

Sleeping Beauty	
Star Wars	3
Step Up	
Street Dance	2
Tacoon	
Ted	
Ted	
Teen Wolf	
Teenage Mutant Ninja Turtles	
The Creatures	
The Dark Knight Rises	2
The last airbender	
The little vampire	2
The Lorax	
The Mask	
The pure J	
The Purge	
The Simpsons	
The Smurfes 2	3
Thunderbirds	
Titanic	
Tracy Beaker	
Transformers	
Tricked	
Turbo	8
Twitches 2	
Up	3
Victorias	
Victorias freaks the Freak out	
War films	
Wings in Shadeeg	
Wolverine	
World War Z	2
Wreck it Ralph	2
Yogi Bear	

11.5.6 Students' film questionnaires (second batch- spring)

First name: _____ Date: _____

Year: _____ School: _____

Gender: Male of Female (please circle the appropriate one)

1) Did you enjoy watching films in lessons?

YES NO MAYBE DON'T KNOW

2) What was the favourite film you saw as part of a lesson?

3) Would you like to watch more films in lessons?

YES NO MAYBE DON'T KNOW

4) When you hear that your teacher is going to show you a film in a lesson, are you...

MORE EXCITED THAN IN A NORMAL LESSON

FEELING NORMAL

LESS EXCITED THAN IN A NORMAL LESSON

I DON'T KNOW WHAT I FEEL LIKE

5) Do you prefer literacy lessons where the teacher uses film or those without?

I PREFER LESSONS WITH FILM

I PREFER OTHER LESSONS

I DON'T MIND

6) Which of these statements do you agree with? (Please tick the right box)

	I agree	I don't agree	I don't know
I am happy when I watch films (at home)			
I am happy when my teacher uses films in lessons			
In literacy lessons, I write more when we work with films			
I write better when we work with films			
The work that I do in film lessons normally gets better grades/ feedback than other work			
Watching films in lessons makes me try harder			
I work harder when I am in a good mood than when I am in a bad mood			

11.5.7 T-test for gender vs students' feeling about the use of film in lessons

		Independent Samples Test								
		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
writebetter	Equal variances assumed	0.37	0.543	0.467	297	0.641	0.07	0.15	-0.225	0.365
	Equal variances not assumed			0.466	289.688	0.641	0.07	0.15	-0.226	0.366
		0.172	0.678	-	303	0.575	-0.093	0.165	-0.418	0.233
bettergrades	Equal variances assumed			0.561	-	0.575	-0.093	0.165	-0.418	0.233
	Equal variances not assumed			0.562	298.11	0.575	-0.093	0.165	-0.418	0.233
		0.669	0.414	0.084	301	0.933	0.012	0.142	-0.268	0.292
tryharder	Equal variances assumed			0.084	290.784	0.933	0.012	0.143	-0.269	0.293
	Equal variances not assumed			0.084	298	0.04	-0.251	0.122	-0.49	-0.012
		13.706	0	2.065	-	0.043	-0.251	0.123	-0.494	-0.008
hardergoodmod	Equal variances assumed			2.033	264.233	0.043	-0.251	0.123	-0.494	-0.008
	Equal variances not assumed			2.033	301	0.108	-0.248	0.154	-0.551	0.055
		11.756	0.001	1.612	-	0.11	-0.248	0.155	-0.553	0.057
writemore	Equal variances assumed			1.602	286.192	0.11	-0.248	0.155	-0.553	0.057
	Equal variances not assumed			1.602	92					
				1.602	2					

11.1 T-Test for gender vs students' feeling about the use of film in lessons

11.5.8 T-test for gender vs students' feeling about the use of film in lessons (second questionnaire)

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
HapVAng	Equal variances assumed	6.704	0.01	3.572	365	0	0.397	0.111	0.178	0.616
	Equal variances not assumed			3.603	364.983	0	0.397	0.11	0.18	0.614
ExVBor	Equal variances assumed	0.145	0.703	1.402	359	0.162	0.193	0.138	-0.078	0.465
	Equal variances not assumed			1.408	357.662	0.16	0.193	0.137	-0.077	0.463
HopVHoppel	Equal variances assumed	5.466	0.02	1.473	350	0.142	0.186	0.126	-0.062	0.434
	Equal variances not assumed			1.487	349.993	0.138	0.186	0.125	-0.06	0.432
ProudVAsh	Equal variances assumed	0.397	0.529	0.99	363	0.323	0.123	0.124	-0.121	0.367
	Equal variances not assumed			0.991	360.34	0.323	0.123	0.124	-0.121	0.366
	Equal variances assumed	0.029	0.864	-1.131	352	0.259	-0.157	0.139	-0.43	0.116
RelVWor	Equal variances not assumed			-1.131	347.653	0.259	-0.157	0.139	-0.43	0.116

11.2 T-Test for gender vs students' feeling about the use of film in lessons (2nd set)

11.6 Writing scores

11.6.1 Relationship between students' progress and their year group

difference * year Crosstabulation					
		year			
		3	4	5	6
	Count	0	0	1	0
		0.00%	0.00%	100.00%	0.00%
-	% within difference	0.00%	0.00%	0.50%	0.00%
					0.20%
4	% within year				
	Count	0	0	1	0
		0.00%	0.00%	100.00%	0.00%
	% within difference	0.00%	0.00%	0.50%	0.00%
-					0.20%
	% within year				
1	Count	0	0	1	0
		0.00%	0.00%	100.00%	0.00%
	% within difference	0.00%	0.00%	0.50%	0.00%
					0.20%
-	% within year				
	Count	4	2	2	4
		33.30%	16.70%	16.70%	33.30%
	% within difference	6.00%	1.30%	0.90%	5.10%
0					2.30%
	% within year				
	Count	3	5	0	0
		37.50%	62.50%	0.00%	0.00%
	% within difference	4.50%	3.30%	0.00%	0.00%
					1.60%
1	% within year				
	Count	31	9	35	20
		32.60%	9.50%	36.80%	21.10%
	% within difference	46.30%	6.00%	16.10%	25.30%
2					18.40%
	% within year				
	Count	15	32	44	9
		15.00%	32.00%	44.00%	9.00%
	% within difference	22.40%	21.20%	20.20%	11.40%
					19.40%
3	% within year				
	Count	11	60	74	25
		6.50%	35.30%	43.50%	14.70%
	% within difference	16.40%	39.70%	33.90%	31.60%
4					33.00%
	% within year				
	Count	2	22	25	4
		3.80%	41.50%	47.20%	7.50%
difference					100.00%
	5 % within difference				

		3.00%	14.60%	11.50%	5.10%	10.30%
	% within year					
	Count	1	12	26	11	50
		2.00%	24.00%	52.00%	22.00%	100.00%
	% within difference					
		1.50%	7.90%	11.90%	13.90%	9.70%
6	% within year					
	Count	0	8	4	0	12
		0.00%	66.70%	33.30%	0.00%	100.00%
	% within difference					
		0.00%	5.30%	1.80%	0.00%	2.30%
7	% within year					
	Count	0	1	5	5	11
		0.00%	9.10%	45.50%	45.50%	100.00%
	% within difference					
		0.00%	0.70%	2.30%	6.30%	2.10%
8	% within year					
	Count	0	0	0	1	1
		0.00%	0.00%	0.00%	100.00%	100.00%
	% within difference					
		0.00%	0.00%	0.00%	1.30%	0.20%
10	% within year					
	Count	67	151	218	79	515
		13.00%	29.30%	42.30%	15.30%	100.00%
	% within difference					
		100.00%	100.00%	100.00%	100.00%	100.00%
Total	% within year					

11.3 Relationship between students' progress and their year group

11.6.2 Relationship between the schools' Ofsted levels and the students' attainment

difference * Ofsted Crosstabulation									
				Ofsted			total	T	
				Outstanding	Good	Requires improvements			
difference	4	Count		0	0	1	1		
		% within		0.0%	0.	100.0%	1		
		difference			0%		00.0%		
		% within		0.0%	0.	0.5%	0		
	1	Ofsted			0%		.2%		
		Count		1	0	0	1		
		% within		100.0	0.	0.0%	1		
		difference	%		0%		00.0%		
	1	% within		0.9%	0.	0.0%	0		
		Ofsted			0%		.2%		
		Count		0	1	0	1		
		% within		0.0%	1	0.0%	1		
	1	difference			00.0%		00.0%		
		% within		0.0%	0.	0.0%	0		
		Ofsted			5%		.2%		
		Count		2	4	6	1		
	1	% within		16.7	3	50.0%	2		
		difference	%		3.3%		00.0%		
		% within		1.8%	1.	3.3%	2		
		Ofsted			8%		.3%		
	1	Count		2	3	3	8		
		% within		25.0	3	37.5%	1		
		difference	%		7.5%		00.0%		
		% within		1.8%	1.	1.6%	1		
	1	Ofsted			4%		.6%		
		Count		22	5	22	9		
		% within		23.2	5	23.2%	5		
		difference	%		3.7%		00.0%		
	1	% within		19.5	2	12.1%	1		
		Ofsted	%		3.2%		8.4%		
		Count		37	4	23	1		
		% within		37.0	4	23.0%	00		
	1	difference	%		0.0%		00.0%		
		% within		32.7	1	12.6%	1		
		Ofsted	%		8.2%		9.4%		
		Count		32	6	71	1		
	1	% within		18.8	3	41.8%	70		
		difference	%		9.4%		00.0%		
		% within		28.3	3	39.0%	3		
		Ofsted	%		0.5%		3.0%		
	1	Count		10	2	14	5		
		% within		18.9	5	26.4%	3		
		difference	%		4.7%		00.0%		
		% within		8.8%	1	7.7%	1		
	1	Ofsted			3.2%		0.3%		

0	Ofsted	Count	4	1	27	5
		% within difference	8.0%	3	54.0%	1
		% within	3.5%	8.	14.8%	9
	Ofsted	Count	0	5	7	1
		% within difference	0.0%	4	58.3%	1
		% within	0.0%	2.	3.8%	2
	Ofsted	Count	3	1	7	1
		% within difference	27.3	9.	63.6%	1
		% within	2.7%	0.	3.8%	2
	Ofsted	Count	0	0	1	1
		% within difference	0.0%	0.	100.0%	1
		% within	0.0%	0.	0.5%	0
Total	Ofsted	Count	113	2	182	5
		% within difference	21.9	4	35.3%	1
		% within	100.0	1	100.0%	1

11.4 Relationship between Ofsted levels and attainment

11.6.3 Relationship between students' initial grade and attainment progress

				initiallevel		total	T
				At or above initial level	Below expected initial level		
difference	4	Count		1	0	1	1
			% within	100.0%	0.0%	1	1
			difference			00.0%	
		% within		0.4%	0.0%	0	0
			initiallevel			.2%	
			Count	1	0	1	1
		1	% within	100.0%	0.0%	1	1
			difference			00.0%	
			% within	0.4%	0.0%	0	0
			initiallevel			.2%	
		1	Count	0	1	1	1
			% within	0.0%	100.0%	1	1
			difference			00.0%	
	1	% within		0.0%	0.4%	0	0
			initiallevel			.2%	
			Count	8	4	12	12
		difference	% within	66.7%	33.3%	1	1
			initiallevel			00.0%	
			% within	3.2%	1.5%	2	2
			initiallevel			.3%	
		Count		4	4	8	8
			% within	50.0%	50.0%	1	1
			difference			00.0%	
		1	% within	1.6%	1.5%	1	1
			initiallevel			.6%	
		Count		47	48	95	95
			% within	49.5%	50.5%	1	1
			difference			00.0%	
		1	% within	18.7%	18.3%	1	1
			initiallevel			8.4%	
		Count		59	41	100	100
			% within	59.0%	41.0%	1	1
			difference			00.0%	
		1	% within	23.4%	15.6%	1	1
			initiallevel			9.4%	
		Count		78	92	170	170
			% within	45.9%	54.1%	1	1
			difference			00.0%	
		3	% within	31.0%	35.0%	3	3
			initiallevel			3.0%	
		Count		27	26	53	53
			% within	50.9%	49.1%	1	1
			difference			00.0%	
		1	% within	10.7%	9.9%	1	1
			initiallevel			0.3%	

0	Count		15	35	0	5
	%	within	30.0%	70.0%	00.0%	1
	difference					
	%	within	6.0%	13.3%	.7%	9
	initiallevel					
	Count		6	6	2	1
	%	within	50.0%	50.0%	00.0%	1
	difference					
	%	within	2.4%	2.3%	.3%	2
	initiallevel					
	Count		6	5	1	1
	%	within	54.5%	45.5%	00.0%	1
Total	difference					
	%	within	2.4%	1.9%	.1%	2
	initiallevel					
	Count		0	1		1
	%	within	0.0%	100.0%	00.0%	1
	difference					
	%	within	0.0%	0.4%	.2%	0
	initiallevel					
	Count		252	263	15	5
	%	within	48.9%	51.1%	00.0%	1
	difference					
	%	within	100.0%	100.0%	00.0%	1
	initiallevel					

11.5 Relationship between students' initial grade and attainment progress

11.7 List of available pictures

Coding: workbooks, resources, display and students' class work

Folder	Photo end number	Content
Training 4th April	1128	workbook: praise for media leaders from other teacher
	1200	worksheet for film The black Hole
	1444	teacher presents her work
	5403	Lynn's slide on Pandora's creatures
	5651	Teachers watch presentation (bl)
	6588	Lynn's presentation slide (instructions)
	20	Lynn's presentation slide (filming)
21.04. Lynn	photo 1(1)	people- place - story- time square for Hugo (blank)
	photo 1(2)	description of scene in Hugo on white board
	Photo 1	wall display for Hugo
	photo 2 (1)	people- place - story- time square for Hugo (filled in)
	Photo 2 (2)	class watched front
	photo 2	class works
	Photo 3 (1)	people- place - story- time square for Hugo (less writing)
	Photo 3	people- place - story- time square for Hugo (on small white board)
20.4. Becky	29:29:00	from back of the class
	33:49:00	Things to mention in your advert' work sheet
	43:18:00	Analysing film' display
	43:28:00	Analysing film display of Charlie and the chocolate factory
	43:47:00	Analysing film' display of The Waterhorse

	44:0 6:00	Analysing film' display: pictures of Charlie and the chocolate factory
	46:0 4:00	student workbook: feedback: beautiful scene
20 .04. Vicky	31:3 1:00	picture of interior design resource
	31:4 5:00	picture of interior design resource 2
	39:0 9:00	workbook: Description of film stills
	39:2 6:00	workbook: Ask the Pandora expert panel questions
	42:1 4:00	workbook: Picture of a drawn creature
	43:5 7:00	workbook: 'Bossy Bob' story
	44:4 0:00	workbook: Description of Pandora
	44:5 3:00	workbook: Diary entry about Pandora
	45:2 3:00	workbook: 2nd diary entry
	45:3 5:00	workbook: description of a scene
	46:0 0:00	workbook: Screenplay for 'Bossy Ben and the museum'
	47:0 5:00	workbook: diary entry child 2
	47:1 7:00	workbook: 2nd diary entry child 2
	47:5 9:00	workbook: 2nd diary entry child 3
	48:0 8:00	workbook: diary entry child 4
	48:2 0:00	workbook: description of a scene child 2
	48:3 7:00	small white board: adjectives from the film clips
	49:0 2:00	small white board: adjectives group 2
	50:0 2:00	student work sheet: persuasive vocab
	50:1 8:00	student work sheet: persuasive vocab group 2
	53:5 8:00	student work sheet: persuasive vocab group 3
	56:0 5:00	student work sheet: persuasive vocab group 4

	56:1 7:00	small white board: notes and adjectives from film clip
2. 5. Lynn	phot o 1(1)	picture of Paris on the board
	phot o 1	Hugo display
	phot o 2 (1)	shot of class
	phot o 2	display: ven diagram: film vs book
	Phot o 3 (1)	small white board: adjectives which describe scene
	Phot o 3	display: people places story time
fil m screening	274 4	screen: welcome
	345 7	screen: Jen Skinner
	401 8	shot of audience
	491 3	kids on stage
	442 2	Muslim girls on stage
	333 4	Long Lee on stage in front of name